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The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

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THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN
OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Story of the Alphabet

By OTTO F. EGE

The Cleveland School of Art

[Among the many mementos of my recent visit to America is a little book with the title of this article given to me by Mr. Norman T. A. Munder, of Baltimore. Mr. Munder, in addition to being one of America's great printers, is one of her choicest spirits. Unfortunately in reprinting parts of this charming booklet I can neither reproduce the beautiful way in which it was produced nor convey anything of the love and care which this master craftsman bestows upon his work. But the story of the alphabet is interesting in itself, and I am indebted to my friend for permission to reprint it here.—Editor.].

OUR transition from barbarism to civilisation can be attributed to the alphabet. Those great pre-historic discoveries and inventions such as the making of a fire, the use of tools, the wheel and the axle, and even our modern marvellous applications of steam and electricity pale into insignificance when compared with the power of the alphabet. Simple as it now appears after the accustomed use of ages, it can be accounted not only the most difficult, but also the most fruitful of all the achievements of the human intellect.

Man lived by "bread alone" and without the alphabet untold ages, and with a practical alphabetic system not more than 3,000 years. So important and wonderful was this step deemed by those who lived nearer the time of its inception —in the time before the wonder of its extraordinary powers had been plunted by long possession and common use—that its invention, as well as that of writing, was invariably attributed to divine origin.

Modern investigation always seeks sources other than mythological ones, and thus the science of ancient handwriting, paleography, came into existence. In the last hundred and twenty-five years the writing of the ancient Egyptians, which was a "sealed book" for nearly twenty centuries, has been deciphered through the efforts of Champollion and Young; the mysterious cuneiform characters of ancient Assyria and Babylon have been interpreted by Grotofend and Rawlinson, and the "missing link" to connect our present alphabetic system to these ancient ones is being partly completed by Sir Arthur Evans, who is compiling and analysing Cretan characters and pre-Phoenician writing. The story, however, will probably never be told in its entirety.

The forms of our letters, with the exception of G, J, U, W, reached their full development two thousand years ago. The Roman letter was the parent of all the styles notwithstanding the diversity that has appeared in Europe since the beginning of the Christian era. With a little imagination it is not difficult to note the resemblance between similar letters of the old Roman capitals and those following that have been designated as script, italic, Old English or black letter, versal, uncial, and an endless list of alphabet families. The desire for speed, and the influence of the tool, pen, reed, chisel, brush, were the determining factors in the change of form. Curiously enough, instead of being archaic, the Roman alphabet, which is now 2,000 years old, is still the most useful, because of its legibility, and also the most beautiful.

We derived twenty-three of our letters from the Romans. They had taken probably eighteen of these from the Greeks about the fourth century B.C., and afterwards borrowed elsewhere or invented seven more. Instead of giving them names as the Greeks did, they simply called them by the sounds for which they stood: A (ah), B (bay). They introduced the curve wherever possible, whereas the early Greek letters were all angular—what an interesting analogy is evident in the architecture of those two peoples, the temple pediment and angularity of the Greeks as contrasted with the dome and arch of the Romans.

The Greeks, in their contact with those great traders and "Yankees of ancient time," the Phoenicians, saw the value of their alphabetic writing, and inaugurated its use about the time of the first Olympiad, 776B.C. Three or four centuries before they gave it to the Romans, the ancient Greeks found use for fifteen of the Phoenician letters, and then conceived enough to round out an alphabet of twenty-four characters The changes that took place in the shape of their letters can be attributed to their sense of order; the letters are balanced better and the parts better related.

The Greeks were interested in the sound value only, not in the picture value of the symbol, and, therefore, they probably did not notice that A, for instance, had ever been a picture of the head of an ox, and that it was now drawn upside down; and that the Phoenician name "Alpeh" meant ox, and that they mispronounced the sound in calling it "Alpha."

The Romans borrowed from the Greeks and the Greeks had borrowed from the Phoenicians, but where did the Phoenicians obtain their letters? Did they invent them? To what extent were these letters influenced by earlier systems of writings as those employed by the Cretan, Assyrian and Egyptian civilisations? These are questions that probably will never be answered satisfactorily. Many arguments and theories are advanced. We can, however, trace back with certainty a number of our letters to the Phoenician alphabet of 1,000

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B.C. Beyond this all is, at present, a matter of conjecture.

The Phoenician alphabet consisted of twenty-two pictures of familiar objects. These pictures were rudely and simply made, for writers and readers soon recognised the fundamental characteristics and all unnecessary details were eliminated. The great advance that can be credited to them is that they realised that a small number of sound-expressing characters, if well selected, are sufficient to express any word. Other races at this period had phonetic systems, but they consisted of numerous symbols and cumbersome appendages of non-alphabetic characters—" eye pictures " side by side with " ear pictures." No doubt earlier Phoenician writing passed through the stages of development traceable in so many countries :—

1. The pictures or characters suggesting the thing or incident (picture writing).
2. The pictures or characters symbolising the thing or idea (ideographic or symbolic writing).
3. The pictures or characters representing the sound of the thing or idea (phonograms).
4. The sign suggesting the various sounds of the language (alphabetic system).

To free this last stage from the others was the great Phoenician contribution.

A.

Why is A the first letter? It represents one of the commonest vowel sounds in ancient languages. Naturally the Phoenician alphabet makers selected a familiar object in the name of which this particular vowel sound was emphasised. Since food is of primal importance, it is not surprising to find that he chose the ox—" Alef " (ah'lef), or rather the head of the ox, for the characteristics of animals are chiefly embodied in the head. Not only was the ox important as food, but also as a beast of burden, for the ox had been harnessed to the plough centuries before the horse was domesticated. Thus one of the earliest and most important of man's friends among the brute creatures was honoured.

In making this letter repeatedly and rapidly they became careless, and instead of crossing the letter V they tried to make it with one continuous scratching, hence when the Greeks became acquainted with it three to five centuries after its invention, the picture had deteriorated almost beyond recognition. They introduced balance and the V was inverted, and the cross-bar was retained between the lines. Unknowingly they were drawing the ox head upside down; and it remains so with us to this day. The Greeks called the first letter alpha, the Romans called it A (ah), and we call it A (ay), a sound it never possessed in Latin.

B.

The second letter of the alphabet represents a crude house, roughly outlined. After food, shelter is an important consideration, and this fact was expressed by the early alphabet maker. The Greeks again were ignorant of the picture, and careless or indifferent as to the exact name of the character, and thus two triangles instead of the square supporting a triangle were made, and the name changed from " beth " to " beta " (ba'ta). Combine the Greek names for the first two letters and we have (alpha-beta) " alphabet." The Romans shortened the name " beta," calling it B (bay), and introduced the curved loops. The original name is familiar to us through names found in the Scriptures: Bethel (house of God) and Bethlehem (house of bread).

C-G.

The " ship of the desert," the camel, gave its name to the third letter. Our name for this animal is traceable back to the Phoenicians " gimel " (ghe'mel) or " gamel " (gah'mel). The long neck and the peculiar angle of the neck in relation to the head could easily be represented. The Greeks made changes similar to those in other letters—they improved the shape and changed the name to " gamma." The Romans did not forget the curve, and gave it both the hard and soft sound (kay and gay). Later on, about the third century A.D., to distinguish the " g " sound from the " k " sound they added a little bar below the opening. Thus we get both C and G from the picture of the camel.

Stevenson said that when he was a child the capital G always impressed him as a genii swooping down to drink out of a handsome cup. Kipling's story of the invention of the alphabet is filled with similar delightful stories of the picture origin of letter forms.

D.

The next letter, D, came from a representation of a door—" daleth " (dahleth). It probably pictures the door of a tent. A custom that prevails among the Arabs and in a number of countries gave particular importance to the door of a tent —a stranger, or even an enemy, if he entered through the door of a tent must receive food, drink and shelter. " Daleth " became " delta " with the Greeks, and D (day) with the Romans, who, of course, rounded the angle.

E.

The house picture gave us B, the door, D, and the window, E. " He " (hay) meant to look, to see, or window, and one writer asserts our familiar street cry " hey, there " can be traced to these ancient times. One side bar of the window was lost early.

The Greeks at first used this sound for the long " e " (epsilon), but afterwards employed the character H or " eta " for the long sound. The Romans at first made no change except to call it " eh."

This is the letter that occurs so frequently in English words, and many no doubt recall the interesting use that Poe makes of this fact in his story " The Gold Bug."

F.

Our letter order does not agree with that of the Phoenicians or the early Greeks. Our sixth letter, F, is missing in classical Greek, but it is found in earlier writings. It comes from a Phoenician representation of a hook or nail (?) " vau." The Hebrew form resembles the latter object. The nail was important in shipbuilding, a common industry of the early traders. When the Greeks used this letter they called it " digamma " (double gamma), and its form represented one " gamma " (Greek c) superimposed over the other. The Romans called it F (ef), and during the reign of Emperor Claudius the consonant V was represented by the F inverted. This was done because the Latin alphabet had but one character to represent U and V, and OCTAVIA became OCTAꟻIA.

H.

Two fence posts and three horizontal boards gave us our eighth letter, H. The fence was called " cheth " (haith). The Greeks omitted the upper and lower boards, thus making it like our H, and called it " eta " (ata). The Romans gave it a soft sound H (hah) just as we do to-day.

I-J.

The parts of the human body also played an important part in giving form to the letters of the alphabet. The early peoples recognised the value of the hand and the head, and these members gave rise to the letters I and K, and Q and R respectively. The hand in profile bent at the knuckles and wrist gives us the character "yod" (the hand) as used by the Phoenicians. The Greeks, who always liked to have their words end in vowels, added " a " and called it " Iota " (e-o'ta). When the Romans received it, it was simply a vertical stroke, I (ee), which represented the same long " e " sound as it did with the Greeks, but later they used it both as a consonant and vowel by making the letter I longer, J; but they did not give a distinct letter form for the capital J until the sixteenth century.

The small j came into being nearly a century later. The dot over the i was first introduced in a thirteenth century manuscript.

K.

The silhouette of the open hand, with its radiating lines, discloses the origin of the letter K, " kaph," which signified hollow or palm. We know that palmistry was practiced by the ancients, and probably the association of reading the hand and writing influenced the inclusion of this character. The Greeks added their favourite vowel sound, " a," again, and thus obtained their " Kappa." The Romans had no need for this letter at first, as C furnished the same sound. When they did accept it, they made no change.

L.

The ox goad or whip lash, " lamed " (lah med) gave rise to the next letter. Herding oxen and sheep was the important occupation of the slaves of the Phoenicians, and hence the last, an object so unfamiliar to us, was easily recognised by them. The Greeks again added an " a," and called it " lambda," and made it in the form of an inverted V. The Romans, strangely, adhered more closely to the original form than did the Greeks.

M-N.

The Phoenicians were lovers of the sea, and from this source two letters were derived, M and N. They explored not only all of the Mediterranean shore at an early date, but they also sailed boldly through the gates of Gibraltar, and " beyond the world," where they found Britain. They were the first navigators that sailed by night, and it is said they discovered the north star. Therefore it is not surprising that water " mem " (maim) is the source of M, and that fish, " nun " (noon) the source of N. The letter M has changed, but little in form, it is the Greek letter " Mu " and the Roman M (em). The head of the fish, from which the letter N is pictured, was simplified even more than the head of the ox, in A. It no doubt represents the fisherman's viewpoint—not a swimming fish, but a suspended one. The Greeks reversed the stroke and called it " Nu," and the Romans did not change its form, but called it N (en).

O.

In Phoenicia, as in Egypt, China and Mexico, the eye is one of the commonest elements found in the writing. It was called " Ayin " (ah-yin). The Greeks used it for two sounds now designated by " Omicron," little " o," and "omega," great " o," the letter which, strangely, was placed at the end of the Greek alphabet. We find in the Bible: " I am the Alpha and the Omega, the beginning and the end, the first and the last." How many to-day would think of using the alphabet for such an important illustration? It is easy to trace the Roman O (oh) from its Greek parent, " omicron."

P.

Many letter pictures run in pairs—finger and hand, water and fish—and now after eye we find mouth " pi " (pe), which represents the lower lip. The Greeks made little change in the name or shape at first, but later they introduced the angles and made the downward strokes equal. The Romans formed the letter by continuing the curve farther than the Phoenicians, and called it " pe " (pay).

Q-R.

Now we come to Q and R, the letters which were mentioned above as those probably coming from the head. Whether Q (koph) was derived from the picture of the back view of the head and neck, or whether it represents a knot, which, no doubt, was as important to navigators then as it is now, is a mooted question. The Q sound is guttural, and the tail of the letter is supposed to indicate the throat sound. The Greeks soon discarded " koppa," as it was called, and the Romans went back to the original source for their Q (koo).

The back view of the head is the unusual one, for as we look at the drawing of the early races, or memory pictures, or the delineations of a child of seven or eight we find they are almost without exception profile pictures. The Phoenician " resh " represents the profile, and shows very little resemblance to a human being, although at first the features may have been more clearly indicated. The Greeks, as was to be expected, turned the letter around, and later, oddly enough, introduced a curve, making it exactly like the Roman letter P. The extra stroke which we find in the Roman letter was no doubt due to the carelessness in copying. They pronounced it R (air).

S.

There is a common legend explaining S, the letter with the hissing sound. Because of its curved shape and its hissing sound many people believe it to be derived from a snake. Its real history is easily followed from Phoenician "shin" or " sin " (teeth) to the present day. Its form closely resembled our W. The Greeks made it perpendicular for their " sigma," and the Romans simplified and curved it, giving S (ess)

T.

Our twentieth letter, T, is particularly interesting, because it is derived from " tahy," a mark or cross made by people who could not write, and no doubt their signature frequently resembled it. We must not forget that even Charlemagne and other kings of the middle ages had to make their mark or trace their initials through stencil plates. The only change of " tahv " to Greek " tau," and to Roman T (tay) was the raising of the cross-bar.

U-V-Y.

The letters U, V and Y were all taken from the letter " Upsilon," and it may have been derived from the queer Hebrew form of " Ayin," which closely resembles Y. The letters U and V were interchangeable. Upsilon, known as the " Samian letter," was used by Pythagoras as an

emblem to represent the parting of the ways—the young man making a choice in life.

W.

Our Anglo-Saxon forefathers contributed two letters, W (wen) and another often confused with Y, called "thorn." These were introduced during the thirteenth century. The French always called the former letter double vay, and in English it may be said to represent double U, as its name indicates. The letter "thorn" had the value of the digraph "th," and "ye" in old English should be pronounced "the" like the definite article.

X-Z.

Although we have no direct need for the letter X, for Z can be substituted for it when it is used as an initial letter, and "ks" when used elsewhere, it has remained in the alphabet since its frequent use by the Greeks. It came from the Roman X (eex), which may have been derived from the Greek "ksi." The latter resembles the Phoenician character "samech," meaning a post or support.

The dagger "zayin," from which we obtain our Z, must have been important in the daily lives of the Greeks, Hebrews and Phoenicians, for it occupies the sixth place (Zeta) and the seventh in the latter alphabets. The Romans did not change its name or shape, but although there has been little change in 2,000 years we see little resemblance to the short sword in the letter the Romans gave to us.

Many slight changes that have occurred in the formation of the letters of the alphabet may be accounted for. At first the Greeks wrote from left to right in one line, and from right to left on the next line—a mode of writing which has been termed "boustrophedon," because it runs as an ox plough does in a field, up one furrow and down another. It is due to this fact that many letters were reversed from their original prototypes. It is interesting to note that recently books for the blind have been embossed in this manner.

The small letters of the alphabet, sometimes called "lower case" letters, because printers keep them in a case below the capitals, or "minuscule letters" in contrast with "majuscule," or capital letters, illustrate further changes due to rapid writing of capitals in a cursive or running hand.

The few characters selected by the Phoenicians, the great traders, artificers and farmers of the ancient world, not only influenced Greek literature and life, Roman and modern nations in Europe, but also spread eastward to the very walls of China. The Hebrews copied them as a whole, and retained the original names with only slight variations. They did change the shapes, because a different writing instrument was employed.

According to a legend, Jehovah gave the letters to Moses, hence all the left curves in Hebrew letter form turn upward—as symbols of a finger pointing heavenward.

The Phoenician alphabet is also the parent of the Arabic, Indian, Javanese, Corean, Tibetan, Coptic syllabaries and alphabets. No small country ever gave such a great gift to humanity; no large country could have given a greater gift.

Process Engravers' Club Gala Night

PROCESS engravers make their mark when they work—they also do so when they play. The very successful club which is run in connection with their Federation met for their annual dinner at the Hotel Cecil on December 8. It was rather a pity about fifty extra invitations could not have been issued to secretaries of less resourceful organisations, that they might see how a thoroughly enjoyable function can be made of an annual dinner. There were 250 present, and it is safe to say every single one of them had a thoroughly good time.

There was one speech! And that a very short one!

Why we persist in inviting people we think ought to be invited, to talk about things they know little about, and do that very badly, passes understanding. The engravers are not so.

Their president, Mr. A. Dargavel, in extending a few words of welcome to the gathering, said that meetings of that description clearly demonstrated the usefulness of the club. Its meetings were beneficial to their craft in discussing matters of importance. As they were, no doubt, aware, he had recently been to America, representing the Federation of Master Process Engravers at the annual convention of American engravers. The strongest impression he gained there was that they were most efficient in investigating all kinds of technical and business matters affecting process engraving. Everyone he met seemed to be willing and anxious to do everything to further the interests of the whole community of engravers. The Process Engravers' Club was operating in the same spirit, and they wanted all engravers in London, and particularly the younger men, to come and take a hand. They were out to promote a more generous and friendly relationship amongst engravers.

Mr. Dargavel went on to say that he wished to take that opportunity of saying how much they all regretted that Mr. T. C. Eamer was unable to be present through illness, and they were particularly sorry he had been compelled to give up the secretaryship. Nobody had worked harder in the interests of the trade than Mr. Eamer. The conception of the Process Engravers' Club was his, and he had, amongst many other activities, worked hard to make it a success. The time had come when he had to take things more easily, and after his strenuous life he deserved a period of comparative rest and retirement. H was sure that he could convey to Mr. Eamer the best wishes of everybody present that he might long be spared to enjoy the reward of rest which he so thoroughly earned. He carried with him the appreciation and respect of the whole trade. Mr. Eamer was to be succeeded by Mr. Knighton, whom they warmly welcomed as their new secretary. (Applause.)

The following telegram was sent to Mr. Eamer during the evening: "All assembled at Process Club dinner express sincere regret at your enforced absence, and fervent hope of speedy restoration to health.—President."

The arrangements were in the hands of the following gentlemen: Messrs. Carl Hentschel, F. E. S. Perry, T. C. Eamer, A. Knighton, and F. C. Coombs, Mr. Carl Hentschel being the M.C.

George Isaacs

Splendid Recognition of his Work

By THE EDITOR

GEORGE ISAACS, Secretary of the National Society of Operative Printers, has just received what he richly deserved. At the Holborn Restaurant on December 15 he was entertained to dinner by the members of his society, who took the opportunity to say fine, true things about their leader, and to present him with a motor-car, together with a pianola (for Mrs. Isaacs) and an illuminated address. Fortunately, the organisers were thoughtful enough to invite friends and admirers of Mr. Isaacs outside the society to join them at dinner, though they did not permit them to contribute to the gifts.

This was a great night for Isaacs. He was surrounded by hundreds of his society members, by representatives of nearly all the other printing trade societies, by members of the Master Printers' Federation, and a number of men and women colleagues from the Trade Union and Labour movements.

The President of Natsopa, Mr. G. T. Bevan, presided, and supporting him were Lord Riddell, the Rt. Hon. J. H. Thomas, M.P., the Rt. Hon. C. W. Bowerman, Mr. Tom Naylor, M.P., Mr. W. S. Clure, M.P., Mr. H. Morrison, J.P., Brig.-General Bemrose, Mr. T. W. McAra, J.P., Mr. A. E. Holmes, Mr. Valentine Knapp, Mr. F. W. Bridges, Mr. T. Sproat, Mr. Wilson Howes, Mr. W. Warren, Mr. T. Z. Newland, J.P., Mr. A. E. Goodwin, and Mr. A. W. Tyler, J.P.

The toast list might have been that of an ordinary trade society dinner, and in order to find reasons for a number of speeches a number of toasts were provided. But there was no need for that. This was " George Isaacs' night," and anything said apart from this indefatigable and just-spirited man was of very little interest. That has all been said often, and said better. It was unfortunate, therefore, that the men who could have told us most couldn't " get it over," as they say in America.

Mr. Ramsay MacDonald had promised to be present, but was detained at the House of Commons. Mr. J. H. Thomas was present, and said fine generous things about the guest. Mr. Isaacs acted as Parliamentary Secretary to " Jim " during the Labour Government, and his chief was able to speak very emphatically about Isaacs' reliability and capacity for getting things done.

Lord Riddell knows something of the Natsopa secretary as a negotiator with the newspaper proprietors, but, knowing him as a keen fighter and a man all out for all he thinks is due to his people, he holds him in the highest regard, and takes every opportunity of supporting him on the philanthropic side of his work.

Brig.-General Bemorse knows Isaacs as a colleague on the Joint Industrial Council, and highly praised his work on that body.

Mr. T. A. Naylor had little to say, for he was foolishly consistent and kept to his text—his toast—a thing nobody ought to have done on this occasion.

Really, the three most interesting speakers were Bevan, Keep, and Isaacs himself.

Mr. J. Keep was president of the society in 1909 when George Isaacs was appointed. He has been a tower of strength to the organisation; he knows its history through and through, and it is a pity he had not carefully prepared a concise story of the society during the last fifteen years and read it to us. As it was, he made us all feel George Isaacs had worked little short of a miracle. When he took charge the exchequer was empty, the committee was at loggerheads, the country was unorganised, the conditions of labour were pretty bad, and the pay appallingly low. Isaacs changed all that, and has succeeded in consolidating the workers of this class into a powerful organisation.

Not enough was said about Isaacs' idealism. He has great ideas. Some of them he has reduced to beautiful cottage homes, and to a delightful convalescent home in one of England's most pleasant spots. He has other work to do. He has been indefatigable in trying to beat out tuberculosis from the printing trade. He has the virtues of youth and the enthusiasm of an idealist. He knows what he wants, and because he wants those things for others he generally gets them. Men like this have their critics. People talk about his " white elephant " down in Leicestershire, but they are people who never think of anything as big as an elephant of any colour; they call him "Georgie the optimist," but then he'd much rather that than be called a pessimist.

Bevan, his president, knows him well, has stood beside him in all weathers, and has always been, what he still is, a source of real strength.

Isaacs himself did make a speech—a straightforward, honest account of his stewardship. That is just what it was. He paid a generous tribute to the two men who had helped him most from the outset of his work—Alf. Bispham and J. Keep. He attributed whatever success had followed his labours to being just and fearing nothing, and to the fact that agreements once made by him on behalf of his society were always faithfully kept.

Most labour leaders have their troubles, and George Isaacs has had his share. But the fact that the ship he steers is now in quiet waters, and that his members at this function so enthusiastically recognised his labours and ratified his policy, must have been a satisfaction not only to him, but to all such men whose task is equally difficult, and the result of whose labours has to be waited for.

South Africa

A GOOD opportunity occurs for a responsible manufacturing stationery house to open up a branch connection with plant in Capetown; there is considerable scope through the new Customs Tariff which is now in force.

Advertisers have their own and suitable premises and important trade connections. Replies in the first instance to be addressed to Secretary, P.O. Box 1681, Capetown, or to Mr. F. W. Bridges, Avenue Chambers, 4, Vernon Place, Southampton Row, London, W.C.1.

Co-partnership in Practice

Scheme of Messrs. Jacobsen, Welch and Co., Ltd.

By T. OWEN JACOBSEN, J.P.*

PEOPLE talking about partnership schemes nearly always say, "But what will you do when you do not make any partnership money?" I do not associate the best work of a partnership with the mere handing out of a certain amount of money. As a matter of fact, we have not been able to pay any dividend for some little time. Dividing money is merely an attempt to allocate justly and fairly the gains of industry, and it operates or not according to the varied success of the business. I attach much more importance to developing a spirit of real co-operation and good feeling in the factory, of developing personality and character, and of enhancing the dignity and status of labour.

I want to quote here from a recent speech by the Rt. Hon. Philip Snowden, M.P., recently Chancellor of the Exchequer. He said: "The British workman is becoming conscious that he is a brain and not a mere machine. Modern industrial development has made it impossible for more than an infinitesimal number of workmen ever to become the owners of a business." Their only hope, therefore, or ever being anything more than a machine, working in a business in which they have neither part nor lot in the management, is to co-operate with their fellow workmen in sharing with the employers in the management of the business to the exetent that they are able to contribute by their knowledge and experience.

WHEN STRIKES WOULD STOP.

That is the way to get industrial peace. That is the way to put an end to the conflict of interests which now exists to the detriment of both employers and workmen, and of the community as a whole. If the workmen were given such an interest in their work there would be no disastrous strikes or lock-outs. Disputes there would be still, but in the new circumstances both sides would have an interest in settling them without inflicting injury upon the business on which their livelihood depended. It is the great need of industry to-day to realise that employers and workmen are in reality partners in a joint enterprise, and to make the conditions of that partnership just. That is the condition of industrial peace. I am going to tell you, as fully and as well as I can, what we have done in our own factory for many years past to put into practical operation exactly what Philip Snowden says. We take the view that if a man is fit to vote for the governance of this country and this Empire, then surely he is fit to have a voice in the business in which his livelihood, and that of his wife and family, are concerned.

THE EDUCATION OF THE WORKER.

We begin at the bottom. To everybody in the place we hand over a little book, "Employes' Guide Book." This book gives all the factory rules dealing with hours of works, discharges, holidays, sickness, accidents, apprentices, machinery, lateness, cloakrooms, etc. It sets out the organisation of committees, and it gives the profit-sharing scheme adopted in 1918, which is that after providing a sum "equal to 8 per cent. upon the ordinary share capital, and after making such deduction for depreciation and for reserves as in the opinion of the directors and auditors may be thought advisable, the balance of profits shall be divided into two equal parts, one of such parts to be divided pro rata, according to their earnings, between all the employes of the company, the other half to be available for distribution among the shareholders."

After stating that all participants must have worked a complete twelve months, and dealing with absence through illness, the book says: "It must be distinctly understood that profit-sharing has nothing whatever to do with wages or salaries, as such. All questions of wages and salaries will be dealt with on their merits, and either in consultation and agreement with the Trade Unions, or in the case of the staff by direct arrangement as hitherto. Our proposal to share profits is not intended as a substitute for present methods of fixing fair remuneration to everyone for their services."

How far do the workers have a voice in the control of the business? They can only have it as far as they are able to use it with success. I have no fear of a democracy provided it is an educated democracy. Our system is designed to educate the workers so that they will get to know more about the industry in which they are engaged. Then if ever they are able to run the whole thing themselves they will be able to do it with success.

WORKS COMMITTEE.

We began with a Works Committee, for which any man or woman can put his or her own name down. The members are elected by ballot, and there is more excitement over this general election than for the House of Parliament. The Works Committee meets in work hours and we pay the members for their time. Everything is done decently and in order. There is no director present, no foreman, no one in any position of authority. This body can discuss and do anything they like. It has no jurisdiction over the general policy of the company, nor over the buying or selling activities. Also it is provided that no decision shall affect the general principles or infringe the rules of the Trade Union. I may say that everybody is a member of a Trade Union. The committee is formed of representatives, men or women, from each department, twenty members in all, and is elected annually. All the employes not less than eighteen years of age are entitled to vote, but representatives must be twenty-one years of age and have worked for the firm for two years. The committee elects its own chairman and secretary, and sends recommendations or deputations to the other committees. In actual practice this committee decides a good many important things.

The Works Management Committee is composed of the heads of the various departments. The regulations state that it will "discuss the general relationship between the departments, methods of saving in labour, material, etc., and will receive deputations from the Works Committee or from

*Lecture given at Co-partnership Conference at Cambridge.

any departments when required. It shall be under the chairmanship of the works manager. A secretary shall be appointed from their own numbers, who will keep the minutes and will send any suggestions in writing either to the managing director or the secretary of the Fame Committee."

Nine times out of ten the proposals of the Works Committee go through in their entirety, and we find all the time that they get better. They don't suggest anything wild or foolish. Then the Works Management Committee goes through the Works Committee's proposals, and if advisable suggests alterations. In the long run anything that passes both of these committees is fairly final.

PERSONAL TOUCH.

There is also a committee called the " Fame " Committee because the trade mark contains this word. The book explains that the objects of the Works and Fame Committees are:—

To promote personal touch between the management and all employes, and to work together for the mutual benefit of all.

To enable the management to explain matters of business interest to the employes, so that they will appreciate their difficulties and understand their point of view, and to enable the employes in like manner to bring matters of interest from their own point of view before the management, so that amicable adjustment may be made of all questions that may arise on either side.

To afford the means of giving all workers more understanding of the conditions of the industry in which they are engaged.

To secure the progress and stability of Newton Mill, the security of tenure and prosperity of all who are associated with mutual and equitable recognition of the just claims of both employer and employed.

To ensure that the manufactures of Newton Mill, produced under favourable conditions, shall be in every way worthy of the trade mark and the word " Fame " that surmounts it.

The " Fame " Committee is composed of the directors, works manager, head engineer, welfare superintendent, the foreman of the printing, packing, box, envelope, pad, ruling, stationery department, and of the warehouse; the head foremistress of the box, envelope, pad, and stationery department; six members to be elected from the Works Committee (by that Committee) and the chief member of the staff responsible for orders, buying, sampling, export and traffic; and all members of the representative staff of five years' standing; with such additions as may be decided upon from time to time.

One of the directors acts as chairman and the secretary of the company as secretary. The proceedings are reported and are conducted in very orderly fashion. This committee receives reports from all other committees and makes reports on them. Also it gives an opportunity for discussing anything that people care to bring forward. Any difficulty that the directors have is brought forward and argued out. I don't think I have known any single case where the deciding majority of votes has been given solely by the one side or the other. Some of the workers will side with the directors, and some of the directors will side with the other workers. On the whole it is an extremely efficient experiment and does a tremendous amount of good.

In working out

THE PROFIT-SHARING SCHEME,

we take into account everything a worker earns, whether wages, salary, overtime or bonus, and he or she is paid a dividend on that total. There rises the question as to whether it is wise for working men to invest money in our company. After all, there is no ordinary trade which is gilt-edged. As far as one can judge our case, there is a fair amount of reasonable security, because there are over two hundred thousand pounds in ordinary shares, besides those held by participating (worker) shareholders, and I myself and the others who hold them would have to lose the whole business before the workers lost a penny.

DIRECTORS.

As regards the vexed question of putting one or more workers on the board of directors, we think if the workers are sufficiently interested in the business, sufficiently concerned in it to go on accepting shares, then it is fair to say that they must show this by holding altogether between them an amount equal to a quarter of the capital of the company. Our board is small: five people altogether. When the workers come to own between them 25 per cent. of the shares of the company, then they will be able to send any one of themselves on to the board with exactly the same powers as any other director.

Outside actual management—which can only be carried on by one or two experienced people—as far as possible everything is managed by the workers themselves. One of the worst things about the ordinary worker's life is the monotony of the job. We try to remedy the monotony to some extent by giving the workers a knowledge of the finished article. For this purpose from time to time we hold exhibitions of the completed work in one of the large halls, and invite the workers to go and see the results of the work they have done.

BENEFITS.

All workers have twelve working days holiday on full pay: all workers who have been with us over ten years have ten days pay over and above. Full time is paid for all bank holidays and local holidays. I think the time is going to come when the relations between employers and employed will be of such a nature that a workman will be able to walk up and say: " It is a very nice day, I will go for a walk in the country." We should be always willing to pay full time, in reason.

Everybody under insurance age receives full medical attendance and all benefits free. For all accidents they get full compensation plus all medical attendance. When ill all employes get one-third wages, after six years' service they get half wages, and after ten years' service two-thirds wages. Employes who have been away sick for over two months are visited and supplied with what they want; then the case is referred to the Fame Committee and dealt with outside of regulations and outside all sound principles of business, and everything else. The committee just helps the sick people.

EDUCATION.

All the younger members are invited and assisted to attend the Manchester or the Hyde Technical Schools or the Manchester School of Commerce free, in the firm's time. If there is one thing we attach greater importance to than any

other, it is looking after the health and education of the young people. We pay the fees; give meals and pay for a season ticket if they have to make a journey. They go in our time and we do all we possibly can to encourage them. We get a daily report from the authorities now.

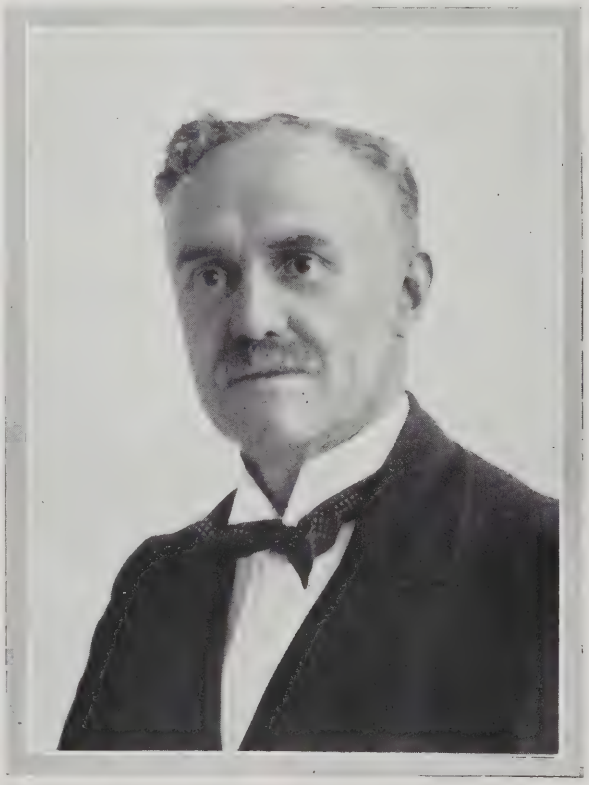
Organising power can do more than simply provide a living for people. It ought to be utilised in making that living worth while. We who are called "Captains of Industry" should use whatever ability we have, which has put us into this position, for the benefit of the people themselves.

We have a band which gives public entertainments, but only for charitable causes. Also there are classes in singing, sewing, first aid, dancing, and so on. We have flower and horticultural shows. Also we have a sports ground. The last time I went there a young man (about 22) said: "I don't think we do enough for the old men. We have a good many old fellows about 45. I think we ought to have a bowling green for them." The committee considered it, and said it ought to be done, so I suppose it has got to be done. More recently we have built houses adjoining the sports ground—three rooms for 8s. per week.

Complimentary Dinner to Mr. John Wylie

THE members of the Glasgow Branch of the Scottish Alliance, with a few friends from other districts, met in the Grand Hotel, Charing Cross, Glasgow, to pay honour to Mr. John Wylie, the respected President of the Glasgow Employers.

Mr. John Blackie, President of the Scottish Alliance, presided over an audience of nearly one hundred, including Dr. W. B. Blaikie (the first president of the Scottish Alliance and a past-president of the Master Printers' Federation), Mr. A. McNeilage (editor of The Scottish Farmer and a member of the Glasgow Education Authority), and visitors from Edinburgh and the Provinces.



MR. JOHN WYLIE.

After dinner was served and the Royal Toast given, Mr. Blackie presented to Mr. Wylie a handsome silver salver, suitably inscribed, and a chippendale bureau. He said that they were proud of Mr. Wylie as a "Glasgow boy" and as a "Glasgow man." Born within the sound of the bells of the Tron Kirk, he had started in the office of Messrs. Aird & Coghill as a printer's "devil," and now occupied the position of managing director. He was always ready to hold out a helpful hand to any man in the printing trade, and during the last three years had been president of the Glasgow Branch of the Alliance. For ten years he had been a member of the Alliance Executive Board. Keenly interested in education and the improvement of the status of craftsmen in the trade, it had largely been through his endeavours that the Glasgow Education Authority had been led to equip the Stow College, where 313 students had been enrolled for its first year.

Mr. Wylie is a director of the Stationers' Society, President of the Old Glasgow Club, President of the Glasgow Bowling Association, member of the Federation Council, and a Past-Master of his Masonic Lodge.

Mr. Wylie, in acknowledging the gifts, referred to the high standard of the productions of the Foulis Brothers, who started their printing press in Glasgow in 1753. Their traditions still prevailed in Glasgow, and he was impressed by the uniform good quality of the printing in Glasgow and the all-round improvement from his early days. During his fifty years' life as a printer, what impressed him most as the greatest revolution in the craft was the type-setting by machinery. Technical education had always been dear to his heart, and if the trade could look forward to five years of peace and allow instruction to develop, the maximum of work with the minimum of exertion would result, and he hoped the Stow College would be the salvation of the trade, as there were many things which could be taught in the College and not in every workshop.

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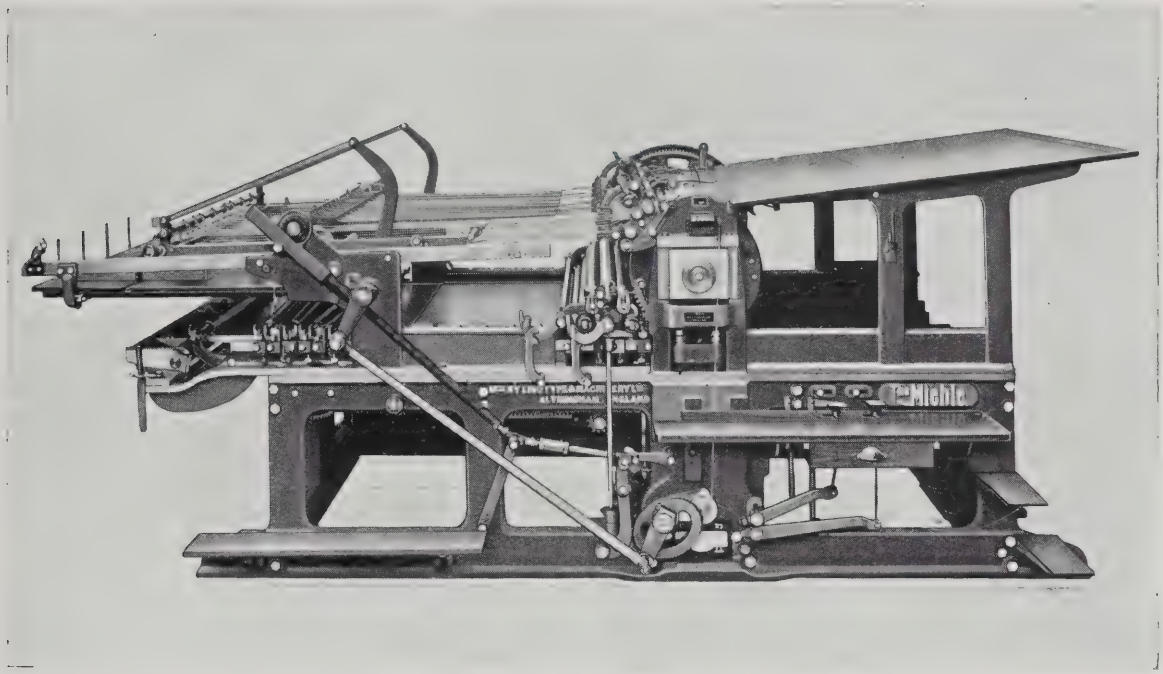

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A Plea for a Wider Craft Training

By A. E. FELTHAM, (President Coventry Master Printers Association).

THERE seems to be necessity in our craft at the present moment to get down to bed-rock—to further overhaul systems, and to find out how defects may be remedied, troubles put right, ability improved, and best results attained. Costing, elimination of over-lapping, consecutive forwarding of jobs in the most highly efficient manner, and such-like matters have been dealt with, and technical education seems to be also a subject of present attention. It may seem strange to reconcile the fact that at no time during the last twenty years has so much " good " printing been in use as it is to-day, while at the same time saying that the percentage of good jobbing compositors is undoubtedly lower now than at any time during the same period.

Many of the samples of good workmanship to-day do not originate within the craft itself, but very largely emanate from the " lay-outs " of advertising studios. In other words, the "trained" user of type has to be told by an outsider how to use the material to the best advantage. The genuine advertisement expert (as opposed to the man with extraordinary ideas of what type will do) has developed the use of printing materials to a very high degree. The pity of it is that the same development did not take place from within the craft. This is probably due to several reasons, one of which is the taking away for war service of the generation of younger journeymen and older apprentices of 1914-17, and the consequent hiatus of the years 1914-19, during which period it was quite impossible to get apprentices, the result being that the art of the compositor, instead of developing on even normal lines, was thrown back a decade, a cause from which we have not yet begun to recover (in the provinces, at any rate). The desire for efficiency, cohesion and co-operation, so ably expressed in articles in THE CAXTON, is undoubtedly there, and I believe is not confined to the heads of firms or the management solely, but is also shared by the " man behind the stick."

The problem is how to bring this desire to fruition, and how best to enable the ambitious young compositor to produce better display, as well as to enable the worried job printer and space-seller to feel that he can command the services of thoroughly trained and competent workmen. In London especially, and in a minor degree in some of our large centres, there is a means by which those desirous of improvement may acquire it, in the shape of schools of printing (and very good schools, too, most of them).

Generally speaking, the means of acquiring knowledge and instruction in the " Art preservative of Arts " is sadly lacking. Is it that the competitive spirit among the workers has ceased to exist, as it existed in former days? We should hesitate to make a definite affirmative on this point, but there does seem to be a something lacking nowadays which was possessed by previous generations of compositors. Whatever the cause may be, the fact remains, and, unless we are willing to remain as mere " copyists," we should be wise to see if it is not possible to give a definite incentive to the natural ambition of the coming generation, as well as a spur to the competitive spirit of the present generation.

Would it not be possible for the Master Printers' Federation (or the J.I.C.) to take up this matter, with a view to providing some definite scheme on this point? There has been, of late, inquiry as to technical instruction in printing, as to what towns possess such schools, and it seems to me that a very definite forward step would be made if the whole subject could be taken up by the highest authority in the printing world. Most education committees in our boroughs would, I am sure, be willing to help in any scheme of such a character if they could see it being taken up by those whom it mainly concerns. There lies the rub—in many places it is not taken up by those whom it mainly concerns.

Classes drag along with just a few, where there should be a crowd, in spite of the fact that the trade is crying out for good jobbing hands (and is prepared to pay for them). There seems very little desire on the part of the present generation to take advantage of the facilities offered. It cannot be because of lack of time—two hours per week could be spared easily. Can it be that many compositors of to-day are content to go along in the hope that the little knowledge they possess is quite sufficient for the purpose? Are they so foolish as not to realise that when a better man comes along (and come along he will in the near future), they will be relegated to a back seat, and will then regret that they made no effort to perfect themselves in the job to which they had set their hands? It is hard to say, but it would appear to be so.

Would it not be possible to revive the competitive spirit of our craft by a system of national competitions, open to all who attend printing schools, with a system of awards from a scholarship downwards? Could not our Alliances take up the matter on their own account with good results, and examinations be held of all candidates, the most successful of whom would, of course, go forward as candidates for the national prizes?

Further still, could not a National College of the Printing Craft be established, the students of which would be those who had worked their way up through their district schools and alliance examinations to a place therein? A series of subjects set for display, machining, lettering, and papers for English, composition, and punctuation, would provide a syllabus that could be enlarged and give an outlet for the talent that undoubtedly is latent in the apprentices in our industry, while a higher examination in some subjects would provide a stimulus to those older apprentices and younger journeymen who desire to go forward.

It is a suggestion that is not beyond the capacity of the M.P.F. (or the J.I.C.) to carry out. The monetary side of the question, especially for the first few years, would be a small consideration, while all-round advantages would in a few years be enormous. It would not only lead to better results in our craftsmanship, but would give that necessary impulse of love for the craft without which it is impossible to give one's best. There is, it is true, one drawback, and that is the fact that printing schools are not in every district, but that would not prevent apprentices and journeymen of those districts from taking part, although it would

perhaps be detrimental to their chances of gaining honour, but it certainly would have the effect of creating a desire in all the larger towns and cities for the formation of such classes, and is a difficulty which is more apparent than real.

I am sure the editor of THE CAXTON will gladly throw open the columns of his magazine to those who would like to ventilate the subject, and I feel in my bones that there are many who could say more (and say it better) than myself.

London, Leeds, Leicester, Manchester, and other centres could testify to the value of such instruction, and I am sure would all profit by ventilating the idea.

Think of the good which could accrue from a special course in estimating! What a crying need there is for estimators who know their business. Has not the need been emphasised very greatly during the last few years by the test estimates sent out by the Alliances and the M.P.F.? What lamentable differences have appeared; and if this is so in test estimates, does it not explain the astonishing divergencies we meet in actual practice—divergencies which, I am quite convinced, are mainly due to lack of knowledge as to workshop practice, and not to a desire "to get the job at any cost." What a vast difference it would make if only that department could be put on right lines. We have the machinery and theory all right; there is no doubt that the costing system is all right; it is lack of knowledge on the part of estimators that is wrong.

I have before me as I write the syllabus of the National Painters' and Decorators' Joint Education Committee of England and Wales, which is quite an admirable one, and such a syllabus, worked out in a similar manner, would undoubtedly prove of value in its porduction of better print from the genius of the craft itself, which would have the effect of lessening costs in the workshops, and also induce what the advertising scheme is endeavouring to induce—"more print"!

Mother Rebuilds her Sons' Fortunes

"THIS is the greatest moment of my life," said Mrs. W. E. Allen, widow of the late principal of Messrs. David Allen & Sons, the well-known printers and poster experts, in opening a new wing of the firm's factory at Wandsworth. The ceremony took place during an interval in an entertainment organised by the employes of the firm.

Mrs. Allen, since the death of her husband and during the schooldays of her three sons, has carried through the arduous and patient task of gradually re-building and extending a business which, like many others, suffered from the effects of the war. The greatest setback experienced by the firm was when the Government requisitioned its printing factory at Harrow, recognised as one of the best-equipped works in the country. The firm consequently was compelled to re-establish itself elsewhere. Premises at Wandsworth were secured as the basis of reconstructing the business, and, despite a prolonged period of trade depression, the firm pursued a policy of steady expansion which culminated in the building of the new wing opened last month.

Mrs. Allen was given an enthusiastic reception by the staff and employes of the company when she rose to speak. "As I look at this latest extension of our productive capacity," she said, "I feel that our pride and confidence in our ability to reconstruct our business out of the ashes left by war have been more than justified; it has been richly rewarded. You have all played your part in this great enterprise, and I—perhaps now in the evening of my days—can feel assured that the work in which you so loyally co-operated with my husband, and latterly with myself, can be well carried on, and can reach an even higher plane of prosperity than has hitherto been possible."

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The Compositor: His Calling, Qualifications and Equipment

By G. A. SAYERS

IN these days, when so many parents and guardians are nonplussed as to what trade or profession to apprentice their sons or charges to, the following expressions of thought relative to the above subject may not only be of interest to such as are looking to this branch of the printing profession with desire, but prove an aid to those responsible for the selection of compositors (regarding which a greater discretion than appears general may with profit be more wisely exercised).

THE COMPOSITOR'S CALLING DEFINED.

What, in essence, is the calling of a compositor?

The cold unimaginative average dictionary defines him as "a type-setter," or "one engaged in the art of composing type into lines." These definitions might have proved adequate for "the good old times" preceding the introduction of the linotype and monotype and kindred machines, but not for these days! The skill then required was more of a manipulative character combined, of course, with a knowledge and observance of a few practical points relating to speed—now, however, "mind" or "intellect," combined with deftness of fingers, is the all-important and predominating factor.

Mr. W. J. Pincombe, in a flight of rhetoric, on one occasion in the writer's hearing described the compositor as "the aristocrat of the skilled workers." Mr. Pincombe's description was and is correct, for, from whatever viewpoint taken, the skill of the compositor is certainly of the highest; his calling, the noblest; and upon no other craftsman can the term "a member of an aristocratic calling" be more fittingly applied.

Does this claim to any but the uninitiated in a compositor's work need qualifying? Let such analyse but for a moment a compositor's business in life. What is it, in essence, other than "thought conveying" and "thought expressing." Who other, through his work, appeals to or influences the minds of men (for good or ill, it is true) more powerfully than he? As the "thought conveyer" he is a perpetual disseminator of light and knowledge! Without his aid the thoughts of the mighty would have received no outlet; the world have made but little progress; while such literary giants as Shakespeare, Macaulay, Milton, or Scott would have been unknown but to a select few! Truly in his work as a "thought conveyor," the compositor stands as a peer among his fellows.

Is further justification of so high a claim necessary?

Think of the compositor, then, in what may be termed his higher sphere—a "thought expresser"—which, of course, relates to his distinctive work of "display" composition. In no other trade or profession extant can the powers of the mind find fuller scope for individuality or self-expression. Contemplate but for a moment the qualities of mind necessary to ensure success in this sphere. Here, preceding the actual composing of a job, powers of imagination, concentration and visualisation, such as few other trades or professions require, play their part in the preparation of the layout or design to which the compositor has to work. In such he portrays upon paper his conception as to how his finished product shall look, the while bearing in mind that he has through the medium of the type faces at his disposal (which may be varied or few) to send forth the flashes of thought contained in his copy in such a way that the "message" shall generate into the minds of those for whom it is intended. According to his audience, too, must the dress of his message be (a fact needing discriminating powers); for some the message may be loud and blatant; for others, delicate, tender and wooing; for all, the type arrangement suitable, telling and convincing, and, as already suggested, applicable to whomsoever addressed: an art, it will be readily conceded, demanding intellect or "brain power" of the highest order.

THE COMPOSITOR'S QUALIFICATIONS.

From the foregoing observations the deduction will be speedily drawn that to ensure success as a compositor the qualications necessary are of both an exacting and composite character.

MENTALLY,

a compositor must possess contemplative qualities co-linked with alertness of mind or sustained by an inherent quickness of perception and thought; while the power to both concentrate and visualise are vital to his success. Moreover, since so many disturbing factors are brought to bear upon and test a compositor in his work—(shortness of material, for instance, entailing "picking for sorts," a most disheartening factor; pied cases, which a stricter discipline in the composing room could obviate; beside the harassing and too often idiotic demands for "urgency" pressing in upon him).

TEMPERAMENTALLY,

he should possess an equable or placid disposition. A hasty, easily irritated or impatient temperament should, when selecting youths for the composing room, if detected, be avoided: volcanic eruptions generated by such are best kept outside the works. A further very necessary quality is

INITIATIVE,

or the power to grasp quickly and easily, with an aptitude for resourcefully using the material at hand in "placing the message" to the best advantage and most economical manner: such a one, for instance, does not resort to lead cutter when a lead he requires is too long or too short, owing to an initial he may be using not being an even multiple of 12-point; he overcomes his difficulties by recalling the value of his spaces, *i.e.*, if 3-point, a 6-point en or 9-point thick may meet his requirements, and so on; while, patience combined with perseverance, if not a possession, must be acquired.

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PHYSICAL QUALITIES.

Constitutional rather than muscular strength is essential. Youths with weak-chest tendencies, it will be readily conceded, are wholly unsuitable (physically) for the work of a compositor. Any predisposition existent among those already engaged in the trade should, by exercise and careful habits of "correct position at frame," be rectified. It is very desirable, too, that

EDUCATIONALLY,

the aspirant for the composing room should be "above the average." A good general education, more especially with relation to the subjects of English, arithmetic and elementary drawing, is of the utmost importance. Generally speaking, it is found that the most successful type of lad to secure is one who has received a secondary school education.

THE COMPOSITOR'S EQUIPMENT

or personal appliances, strictly speaking, are both mental and material. So far as his material equipment is concerned, the compositor may consider himself as belonging to a privileged class. Where a carperter's equipment, for instance, costs pounds, the compositor's

PERSONAL APPLIANCES,

in comparison, costs but a few shillings—given three composing sticks of varying lengths, a box of setting rules, a type gauge, a bodkin, and a pair of tweezers, his equipment for all practical purposes is complete: too many compositors are content with far less than these; and as for recognising or feeling the need of what one may term "mental" tools, the thought is frequently foreign to them. Yet, considering the mind qualities that, if not a possession, must be developed, such are a prime necessity. Of what should these consist? Seeing that the compositor's whole working existence is within the realm of "words"—within which he lives, and moves, and has his being—but little deduction is necessary to suggest that his

MENTAL TOOLS

are enwrapped within "books," and these, primarily of a dictionary character. Happy the compositor who early in his career becomes enamoured with "word study"; learns to love his dictionary, to dig deep and extract the inner meaning of "words"—a single one which, according to French, "is often a concentrated poem, a little grain of pure gold, capable of being beaten out into a broad extent of gold leaf"—for such a one, in addition to possessing the key to every educative faculty desired, has secured the secret of the development of every mind, quality that his calling will demand: the very act of word analysis developing powers of concentration, facility in thought dissection, or keenness of perception, combined with contemplative vision—without which a compositor will prove but mediocre, and find work dull, drab and totally uninteresting. While "word study" ranks highest, other "mental aids" must not be overlooked. The "personal observation" element, for instance—best of all teachers; comparative work study—by means of exchange of specimens on the lines suggested by Mr. G. W. Jones in his inspiring lecture at the Stationers' Hall recently (or, failing this, by private collection and minutely comparing); the recognition (by private subscription) of the part that one's own trade journals play in forming ideas, bestowing sense of proportion, and other (often unconscious) subtle educative influences wielded by their study and perusal.

Labour and Capital in the United States

By THE EDITOR

ECONOMIC authorities in America incline to think that the United States is now showing to the world that capitalism is the most effective economic system to secure prosperity, and is therefore its own justification. Certainly there is something to support this theory. Just now all classes in the country are saving money and making investments. The wages of the manual worker have approximated to the wage rewards in the professions. The general air of prosperity has set men thinking, and this is all to the good.

Capital and labour have come together in a remarkable degree. Each frankly recognises its interdependence on the other, and this is having a very decided effect upon trade unionism.

Mine is quite an unbiassed point of view. If there is bias in my mind, it is against the things which forced themselves upon my notice. But it certainly seems to be that the Trade Union movement in America is fast losing its hold. It must and will remain as an organisation linking men in the various industries together. But not for the purpose of making war on capitalism.

Indeed, the changes taking place in trade unionism in the United States is one of the most interesting phenomena of our time. The trade unionists of America seem to recognise the foolishness of interfering with the machine which works to their own advantage. The objection that capitalism made machines of the workers no longer carries much weight. Too much importance is attached, and too high wages are paid, to any real executive ability for this seed to germinate.

High wages in America has become an economic axiom. No great employer of labour there fears high wages. The working men themselves realise that the only way they can give real value to these wages is by increased output. Co-operation is replacing combat, and most discussions which take place between employers and employed are carried on in the spirit of equal partners in the general scheme of things.

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Reading: An Aid to Selling Printing

Make Time to Read Trade Journals

By J. C. ASPLEY, Editor, "Sales Management," Chicago

ACCORDING to Mr. Hoyle, when you are called upon to make a speech you must begin it by saying something nice about those up in front. But I am going to begin by saying something that I fear you may challenge. I'm going to venture the statement that, next to bill-posters, printers read less in the way of current literature than any other group in the advertising industry. Whether that has any relation to the fact that they usually receive less compensation for their time and effort than any other group in the industry, I don't know. But I do know that, out of 13,000 printers in this country who produce and market advertising literature, less than 1,400 are subscribers of record to sales and advertising publications who are members of the Audit Bureau of Circulation.

There are four A.B.C. advertising publications which classify their paid-in-advance subscribers according to advertising agents, printers, etc. One of these journals, Printers' Ink Weekly, shows a total paid-in-advance circulation of 18,130 copies. Only 622 of these are printers—less than 5 per cent. The same is true of the other Printers' Ink publication, 644 out of 14,435 are printers. Advertising and Selling Fortnightly has 7,208 mail subscribers, of which 108 are printers. Sales Management, with a special monthly review of better sales literature, has only 108 printers out of 11,488 paid-in-advance subscriptions.

Certainly this does not speak very well for the printer as a reader of the advertising publications. Nor is the situation much better so far as the printing trade publications are concerned. I have no figures on The American Printer, but the June 30 A.B.C. report of The Inland Printer shows 5,262 copies going to owners and executives of printing plants. Now I am quite aware that this circulation represents the cream of the buying power of the industry, and from the standpoint of the advertiser in these publications it probably "covers" eighty per cent. of the national output of printing. But the point I want to establish here is that not one in ten of the employing printers and their principal employes subscribe to their own trade publications. If I am wrong I should appreciate being corrected.

DON'T READ BOOKS, EITHER.

Turn to the matter of books and special literature of help to a printer in expanding his market. What do you find? Only indifference. I do not know of a single book which has been published on the subject of selling printing that has been a real success, as success is measured in the book-publishing field. I might cite the experience of my own company. Five years ago we published a collection of letters and circulars which had been especially effective in getting business. It was priced at $10. This volume had a great many ideas which a wide-awake printer could turn into business. We circularised several times every printer rated over $1,000. The other day I had our accounting department run the cards for these orders through the tabulating machine, and I found that out of 4,265 orders only 63 were from printers! Advertising agencies bought 1,360. Yet there are ten printers selling advertising for every advertising agent selling printing.

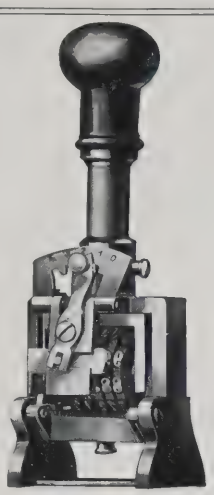
It is, of course, easy for one who has lived in the hustle and bustle of a printing office to understand the reason for this. It is not that printers are any less intellectual than others in the advertising business. It is not that they are any less alive to the importance of self-improvement. *It is simply that they think they haven't time to read.* Having spent a good part of my youth as a sales correspondent for a Chicago printer, and having a printing plant of my own now, I make this statement sympathetically, and not critically. A printer's work, like a woman's, is never done. If it isn't the labour problem, it is the paper problem, the machinery problem, or some other problem. One never is lonesome for a puzzling little problem in the printing business. I know that only too well. But still I say, the only way we can ever get on top of these problems which are now on top of us is by reading about how the other fellow is solving them. If we keep saying to ourselves that we have no time to read, that we have no time for current literature, it is a dead sure bet that we always will be in that condition, because there is no man, printer or prophet, who has a background to draw upon that is larger than the experience of all the others in our industry.

ONLY ONE GOOD IDEA NEEDED.

There are successful printers, I will admit, who don't read much of anything except notices from the union. There are printers who read all there is to read, yet seem unable to get enough orders to keep their presses turning. But who is to say how long it will be before these printers who don't read will pass out of the picture? Who will say that the young printer who is more of a reader than he is a doer may not some day read something which will make him rich? As Ed Wynne says, all you need is one good idea—provided you stay with it.

There are always exceptions, and there always will be. They prove nothing; disprove nothing. What I want to make clear, in hopes you will carry the thought home with you from this convention, is that no matter how successful you may be to-day, you can ensure that success and build for still bigger success if you stop saying to yourself "I have no time to read, and say, instead, "I am going to MAKE time."

MAKE time to read at least two publications devoted to the advancement of the printing industry. Take an interest in the development of these publications. Contribute editorially. Make it a point to read the advertising columns. You owe that to your industry. By helping to build up the publications which are helping to build up the industry, you help yourself. The industries in this country which are the most successful, the most progressive and the most envied by people the world over, are the industries which have the strongest trade publications. You can succeed



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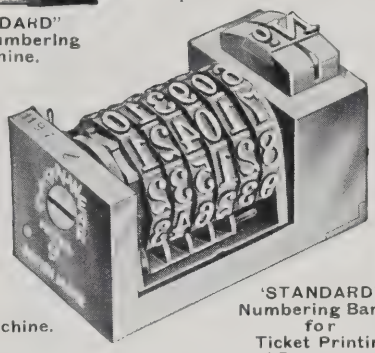

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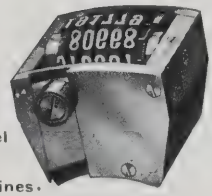

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only as the industry succeeds. But how can we have a strong, progressive industry if you don't support your trade papers?

MAKE TIME TO READ.

Make time to read at least two journals devoted to selling and advertising, not alone for ideas for selling more printing, but for the insight they will give into the sales problems of your customers. For ten years now we have heard that the way to make money in the printing business is to sell ideas, and not peddle paper and ink. You know from your own experience and observation that the printers who are getting the top prices and no questions asked are those who sell printing on the basis of what it will yield, rather than what it costs. You know this. But how, may I ask, can we sell printing on the basis of results, unless we keep posted on the sales problems of our customers?

One of the nicest and cleanest orders for printing was placed two years ago by a Chicago manufacturer of baby garments. It called for 1,000,000 calendars. This order was secured without competitive prices, at a highly satisfactory profit, by a salesman who picked the idea out of an article in a sales magazine. In reading this article he had in mind the problem of this particular customer. He realised that here was a plan that could be adapted with equal success to selling baby garments. He submitted the plan to the customer. He pointed out that it was a tested plan. It has worked before, and it would work again. He showed the manufacturer that he would get 1,000,000 circulation for his advertising at practically no expense. The dealers would buy the calendars at the full price, with enough margin added to pay handling costs. It was not an especially new idea, but it was new to this manufacturer, and he jumped at it eagerly.

READ AND PASS ALONG.

So I repeat, make time to read at least two publications devoted to selling and advertising, and see that after you read them they are passed around among the whole organisation. I wish that I had the time to develop a thought which grows upon me the more I see of business success and failure. I wish I had the power to bring home to you, so it would never be forgotten, that all our success, all our progress, all our development comes *from ideas we absorb*. We like to think of ourselves as being highly original. But why fool ourselves? There is very little creative quality in any of us—there is little that we do or say that hasn't been done or said some time by someone else.

I think it was Carlyle who said, " That man is the most original who has access to the experience of others." Only as we absorb new ideas, new points of view, and a bigger view of our customer's problems, can we grow in this business, or any business. We can't grow if we keep our heads buried in our cost sheets, or if we clutter up our desk with detail that might just as well be done by lesser lights. The small business of to-day becomes the big business of to-morrow because somebody in that organisation makes time to absorb this conception of bigger and better things. He *made* time to attend meetings such as this; he *made* time to read of the experience of others and the ideas of others, and the business grew.

BUILD A LIBRARY OF SELLING LITERATURE.

Among all of this literature there is much which offers a wonderful opportunity to the printer. Make time to glance over this material as it comes to your desk. File it according to the uses to which you will put it. Gradually build up, right in your own office, in your own sales department, a research library bearing on every phase of advertising and selling; especially those phases which concern the printed sales message. This is a new development in the selling of advertising and printing which is bound to grow, especially as it is now possible to get these data in ready-to-index form, or at least a good deal of it. Advertising agencies use the plan widely, and you will find that nearly every well-organised advertising agency has a very complete research department containing all the worth-while books, articles, and miscellaneous data that might prove useful in soliciting business. There are printers who have such files of data, books and documents, but I fear you can count them on the fingers of two hands.

With such a library at the disposal of the sales department a salesman is able to make a study of the problems of any customer that he finds receptive to suggestions. Instead of making a nuisance out of himself, he can call with a definite suggestion for increasing sales. At least the display of intelligent interest will win the customer's friendship. His calls will be welcome. Ultimately he will surely get business. The trouble with the average printing salesman is that his only object in calling is to find out if " you are figuring on any printing to-day." If he is treated at all kindly he will keep on calling for years. One must admire his persistence. But it is mighty expensive persistence for the printer who foots the pay-roll.

FORTY PER CENT. OF ENERGY NOT USED.

I have read somewhere that the average business man utilises only 60 per cent. of his full energy and ability. In other words, we all have stored up within us latent or dormant success qualities which are idle. This is true. I know it is true of salesmen, and I think it is true of most of us. What better way is there of prodding ourselves on to greater achievement and to greater accomplishment than by reading of the accomplishments of others?

I do not say that reading alone will sell printing. That is the mistake too many of us make. You can read a thousand articles on how to sell printing, you can think of a hundred ways to help your customers increase their sales, but these ideas are absolutely worthless unless they are put to work. Reading will never take the place of doing. Ideas buzzing around in our heads are a long way from being printing orders; but they are the germ of mighty profitable printing orders if they are nourished with action. This world is full of men who radiate ideas, who are veritable book-worms when it comes to reading, but who never arrive because they don't know when to stop inventing and begin manufacturing. So it is with those of us in the printing business—we have to make time to read, and we have to take time to put what we read into practice. Then we start moving.

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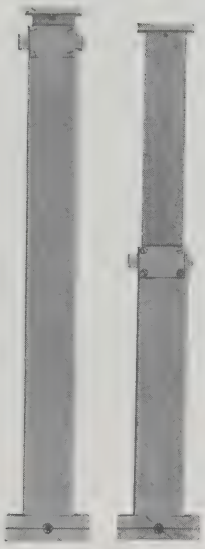

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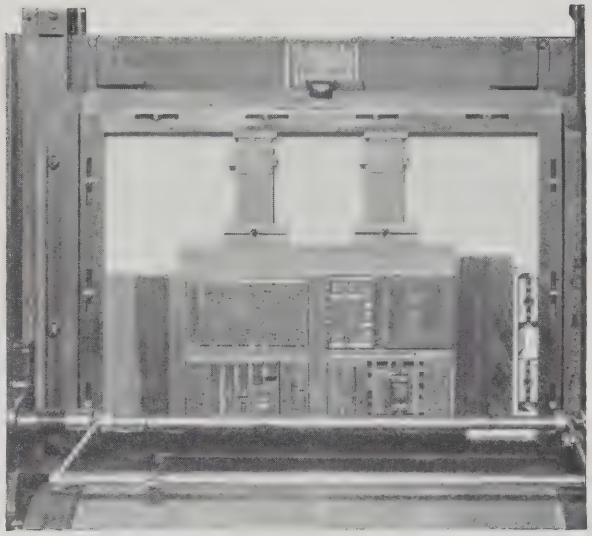

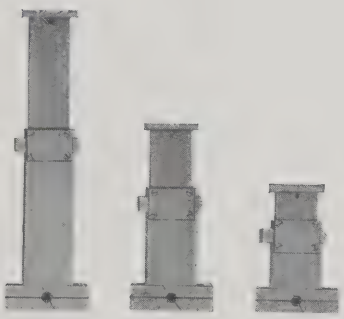

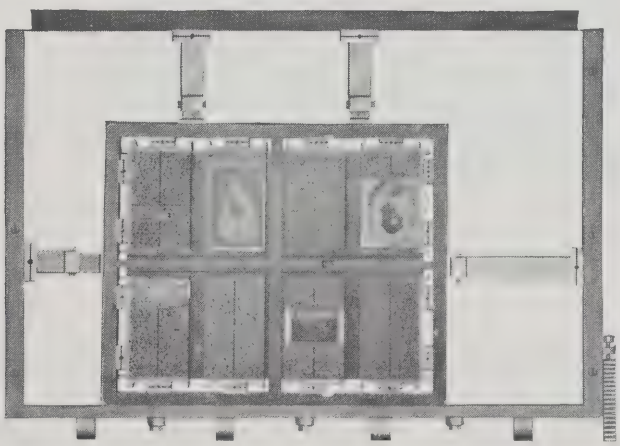

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The Elimination of Paper Stretching

THE success attached to the formation of the Lithographic Technical Foundation in the United States can only be described as phenomenal. The six hundred thousand dollars that was aimed at as the capital sum has been exceeded, and a new figure of seven hundred and fifty thousand dollars has been named, and it is anticipated that this sum will be reached when the campaign is closed at the end of 1925. When shall we in this country take heed of America's example?

We have mentioned in previous issues that the Foundation will concern itself both with education and with research, and we are glad to see that the Research Committee has already issued its first bulletin on the subject of "The Characteristics of Paper and their Relation to Lithography."

Many of the difficulties with which the lithographer is faced are due to paper, and it is said that the chief difficulties, as might be imagined, are due to the moisture content of the paper differing from the atmosphere of the press-room in which the printing is done. Tests were carried out in a systematic way, forty varieties of paper being used. Eighteen were described as offset papers, six were of the super-calendered variety, four machine-finished, two were double-coated papers, and ten were single-coated; these papers were selected as being characteristic of those that are ordinarily used in the trade.

In order to determine the effect of moisture, it was necessary to establish conditions in which the moisture or humidity could be controlled; the measurement of the humidity was done by a hygrometer which recorded relative humidity; that is to say, the amount of moisture at a given temperature. An important step was to ascertain how long it took a piece of paper to reach a condition in which there was no further change when the paper was moved from one room to another in which the humidity varied. For this test paper was transferred from one room in which there was 35 per cent. humidity to another which registered 65 per cent. The sheets were frequently weighed after being transferred to the damp room, and it was found that the heaviest paper under examination ceased to increase in weight in less than two hours, whilst the lightest one only took one hour to arrive at this condition. In subsequent experiments each paper was submitted to the changed conditions for two hours before any fresh experiments were undertaken, so that the condition of equilibrium was in every case assured; the temperatures were kept constant between 70 deg. and 80 deg. F. during the progress of the work.

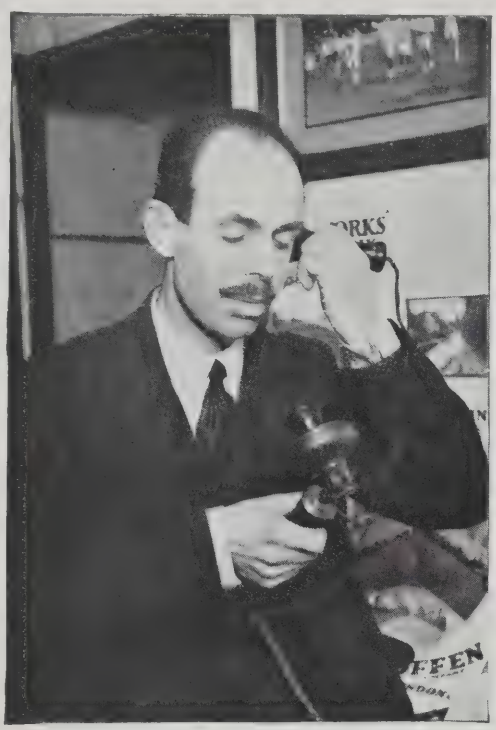
In order to obtain data from which deductions might be made, two samples of each kind of paper were examined under the conditions stated, and the weights recorded in atmosphere containing 35, 45, 55, and 64 per cent. relative humidity, and the size of the sheets measured at the two limits of humidity, namely, 35 and 60 per cent. From these figures it was possible to calculate the percentage of moisture in the papers, and, what was of more practical importance, the percentage of change in dimensions under the conditions stated. The investigation shows that a paper gains in weight approximately 1 per cent. of moisture for each 10 per cent. increase in relative humidity between 35 per cent. and 65 per cent. The figures showing the change in lineal dimensions, both in the machine-way and cross-way of the paper, are of the greatest interest and practical importance, and from these it is possible to calculate the conditions that will make it possible to avoid paper stretching in the press-room. As we know, the problem centres round the moisture in the machine-room, and the report shows that, in order to avoid registration trouble, it will be necessary that the relative humidity shall not vary more than 5 per cent. during a run. When the paper stretches, the change will be proportionate to the size of the sheet, so that it is evident that in printing large sheets it is more necessary to keep the conditions even more constant for close registration than in the case of printing in smaller sizes.

The idea is suggested that, in order to secure correct registration, the conditions of temperature and moisture in the paper-maturing room and in the machine-room should be under control. Although this suggestion may be new to the lithographic trade, it is well known that in textile spinning rooms humidifiers are an essential part of the equipment, and loss of time and the waste that come from bad registration can be avoided in this way; the comparatively small outlay for the equipment would be more than justified. The point is to maintain a standard relative humidity. If the air is too dry, moisture can be added by means of a humidifier, or if it is too wet the temperature may be increased; a satisfactory result can be obtained in this way so far as the stretching of the paper is concerned.

In order to obtain constant results with a minimum of expenditure, it is pointed out that the standard humidity conditions must be as high as the maximum humidity of the climate, otherwise it will be necessary to instal expensive equipment to reduce the humidity during the summer months. The working temperatures that are suggested would not be suitable for this country; it is suggested, for example, that in the winter a temperature of 72 to 73 deg. F. should be maintained, with a relative humidity of 55 per cent., whilst in the summer a temperature of 82 to 83 deg. F. should be maintained at a relative humidity of 65 per cent.; such temperatures are obviously too high for English workers, but the suitable temperatures and humidities could be established for this country without difficulty.

The economy of keeping the machine-room at a constant temperature has long been established, and the further information that is now published on the importance of humidity and its relation to temperature, as influencing the stretching of paper, is an important and valuable result for the Technical Foundation to have established.

This investigation, undertaken by the Research Committee, is a preliminary one, and their aim is to solve the problem of the shrinking and expansion of paper by discovering some means whereby a paper can be made that will not be affected by the changes in the humidity or the moisture content of the atmosphere.



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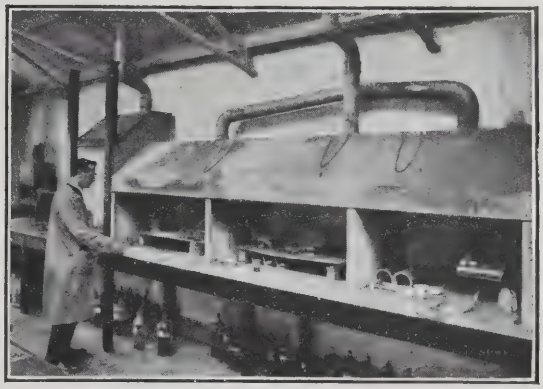

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"Recorded" or "Recovered" Costs?

By F. C. POTTER

IT is now over ten years since the Federation Costing System was introduced to and approved by the first British Cost Congress, and although the system has been adopted by a large number of firms throughout the country, it has not yet captured the citadels of some of the larger firms who are members of one of the eleven district alliances which comprise the Federation. Cost congresses come and go, and much useful work is accomplished; yet, despite the strenuous efforts of the hard-worked band of costing "organisers," the high priests and other devotees of the system, and all the literature recently issued by the committee, many master printers still "gang their ain gait" unconvinced of the error of their ways, and fail to introduce the orthodox method of costing or cost finding in their own works. What are the reasons for this lack of confidence? Has not the system fulfilled its original object, viz.:—"To furnish a scientific system of cost finding, in order to base charges on the actual ascertained costs of the different processes?" (Vide preface to the first edition F.M.P. Cost Finding and Accountancy Systems.) It is felt that the system does not go far enough, that it is of very little use in giving real guidance in fixing charges, and that the energy and time expended in finding doubtful costing rates is wasted. The Costing Committee aimed at producing a system which was simple. In doing this they overlooked or sacrificed factors which have an important bearing on the calculations determining the hourly rates. It is not disputed that the broad principles of the system are sound, but it is suggested that more elaborate calculations and records are necessary in order to overcome obvious shortcomings.

HOURLY RATES.

First of all, let us briefly review the procedure where the Federation System has been adopted. In the case-room the installation of the system has enabled an "all-in" hourly rate to be fixed for all operations recorded as chargeable (*i.e.*, composition, corrections, imposition, and sending to machine). This rate has been arrived at by the method laid down by the Costing Committee, which in a few words is: The total cost of production of the department as shown by column 6 of Cost and Value of Production, Form No. 3, for a definite period, divided by the number of productive hours "*recorded*" (you will note the word is not "*recovered*") for the same period. Hourly rates for the printing machines have been determined in the orthodox way, and here the vital factor is the figure which appears in column 4 of Form No. 15 (average hours in use, or chargeable, each week) in respect of each machine. Binding and other rates also have been arrived at in the prescribed way, *i.e.*, the estimated weekly department cost is scientifically allotted to the various grades of operators and machines, and the rates obtained by dividing by the average number of hours shown as chargeable by each grade or machine, and then adding the appropriate oncost percentage to the wages paid, and (where necessary) the machine net hourly cost.

THE WEAK SPOT.

It will be seen from the foregoing that the question of hourly or operational rates mainly hinges on the figures *recorded* under the heading of "chargeable hours" or "chargeable quantities." It is with the rates determined from these *recorded* hours that the weekly production figures are at present worked out, and the total value of production ascertained. The latter figure, when carried to the Departmental Summary (Form No. 5), is misleading. It fails to show with any certainty whether a business is being run profitably or otherwise. A surplus may be shown for every department for every week during the year, but this is no certain indication that the total number of chargeable hours (as represented in the Value of Production form) has been recovered from the customer at the appropriate rates plus the desired percentage of profit. It is not until the preparation of the profit and loss account and balance sheet at the end of the financial year that the master printer can tell whether he is on the right side or not. Then it is too late to recover the losses which have been incurred by pricing jobs on costs worked out from inaccurate rates caused by faulty data due to the confusion of *recorded* hours with *recoverable* hours. The root of the trouble is the fact that the system fails to take into account the vital information of how much actually chargeable work is produced in the time shown as productive.

DANGER OF CARELESS FIGURING.

But another factor enters into rate calculations and may be the means of giving a different result. This factor is introduced by the workpeople who write the dockets and the overseer who accepts the responsibility for the figures thereon. Improperly supervised employes may be responsible for figures which will grossly mislead the cost accountant and upset the costing organisation. Any tendency (and this is particularly prevalent in slack times) to record time which is strictly non-chargeable as chargeable will have its ultimate effect on the hourly rate. The continual occurrence of these false operational times will lead to two results with far-reaching effects: (*a*) by increasing cost figures of certain jobs high prices may be charged for work, resulting in a queried account and possibly jeopardising the prospect of future work; (*b*) by inflating the number of chargeable hours eventually leading to a reduction of the hourly rates, other jobs will be priced out too cheaply. This will tend to foster work which is unprofitable, and may not be discovered for some time. At first it would appear that these two influences counteract each other, and that the costs in the main are not seriously affected, but it is not so in practice. A moment's thought will convince the inexperienced that job A (which has an inflated number of hours even at slightly reduced costing rates) will be bearing some of the cost of job B (where the hours recorded are accurate, and the rate is low), because job A and others similar are responsible for the costing rate being lower than it ought to be. This state of affairs is admitted in that well-compiled pamphlet issued by the Costing Committee, "Profits Begin Where Costs End," which on p. 6

says: "Many printers run their business on the principle of the man at the fair, who said he charged low prices for the swings and made a loss, but he knew he made it up on the roundabouts." If a printer runs his business on these methods he may "make both ends meet" with difficulty, but as a rule he does not discover which is which until it is too late to apply the remedy.

DO WE PRICE WORK AT ITS WORTH?

In the ordinary way, the operational times from the various departments, as recorded on the daily dockets, eventually reach the Job Cost Sheet, and the hours and quantities shown are extended at their appropriate rates. When materials and outwork costs (with their appropriate handling percentages) have been included, the total cost of the job is obtained. It would seem that all that remains to be done is to add the desired percentage of profit and pass the charge on to the customer. Is this sufficient, and is it sound? Does the present method of working out the costs ensure that the work is likely to be priced at what it is worth? It is feared that if all work were priced on these lines printers would be inundated with queries and be unable to justify the charges they make. On the other hand, certain jobs would be priced on the low side and inconsistencies would spring up all round.

A REMEDY.

What then is the way to remedy the faulty hourly and operational rates? The solution appears to be in the acceptance of the principle that only hours, operations, and materials which are *recovered* in the charge to the customer shall rank as data from which the costing rates are determined. It is obvious that all hours, operations, and materials which cannot be charged direct to the customer are "non-chargeable," and shall be borne by the department, *i.e.*, recovered in the overhead expenses. The reduced number of chargeable hours under the new regime will automatically result in higher hourly rates in every department, but it follows that jobs which have gone through smoothly and for which the operational times are correct will be charged at a slightly higher price than they would have been under the old method. On the other hand, work which has been "bungled" or expensively executed by the firm will be charged to the customer at what it is worth, and the queries which usually arise on jobs of this nature will be eleminated. The saving of time and temper in settling such differences is immeasurable.

ADJUSTMENT.

The method suggested for obtaining the data necessary to make the adjustments required in the hourly rate is as follows: A weekly or monthly adjustment sheet should be prepared for each department on the lines indicated below. On this sheet the person who prices the work should note the cases where he decided any alteration in the recorded times, in the rate of any particular machine or operation, or in the value of any material, is necessary. For composing-room data, particulars will be kept of reductions and increases in the number of hours or in the number of 1000's charged on jobs. For the machine-room, any alterations in the machine rate recovered from the customer must be recorded under the appropriate column for the particular machine or class of machines used on the job. In this connection, an alternative method for "Costing Machine Chargeable Hours" appeared in THE CAXTON MAGAZINE, April, 1923, issue. For paper and other materials, should it be necessary to increase or decrease the quantity charged, or appreciate or depreciate the cost price, the difference in value will be noted on the adjustment sheet. For binding and warehouse departments, when it is decided that any particular "piece" operation should be added or deleted, or time work increased or decreased, the difference in value should be recorded in the appropriate columns. These departmental sheets should be consulted at least monthly by the cost accountant, who will make the required adjustments in his value-of-production figures, so that the hourly rates for the *recovered* time, etc., may be checked periodically. With regard to unfinished work, *i.e.*, jobs which extend over several months, and sometimes years, it is not possible to make any adjustments for these until they come under review for charging.

SECRECY OBTAINED.

Another advantage of this system would be to maintain the secrecy of the house costing rates. At present, owing to cost figures being carried out on the work tickets, and the work tickets being referred to by departmental overseers and others, hourly rates are common property in many firms. All the department costing clerks need furnish to the pricing department would be the time recorded for the various operations, numbers of machines on which the jobs are worked, cost of materials used, and "piece" wages paid for various binding operations. The pricing clerk familiar with the firm's costing rates, piecework on-cost percentage, and materials handling percentage, proceeds to estimate the various operations and compiles his value of the work, and after adding the appropriate profit, prepares the account for the customer. Also where necessary, he will fill in the departmental adjustment sheets so that all deviations of *recovered* time from *recorded* time shall be available for the information of the costing accountant. When dealing with work that has been estimated it is suggested that, after deciding all the "extras" to be charged the pricing clerk enters all the deviations of recorded time from estimated time on the adjustment sheets, after taking into account the cost value of the extras.

In conclusion, if some adjustment scheme, such as has been suggested, were adopted, it is contended that more reliable hourly rates would be obtained, and the costing system would at least fulfil one of the functions intended by its sponsors, *i.e.*, to enable printers to base their charges on the actual ascertained costs of the different processes.

Money for Printers

To popularise three of their papers Messrs. Strong, Hanbury & Co., Ltd., have devised a scheme whereby three prizes of £20 each are to be awarded for the best selling idea printed on "Unitas," "Colindia" (writings), or "Colindia" (parchment). Each prize winner will have the opportunity of supplying 10,000 copies of their entries. This should prove an interesting competition, and help to encourage selling ability as well as typographical skill. Full particulars will be found in our advertisement pages.

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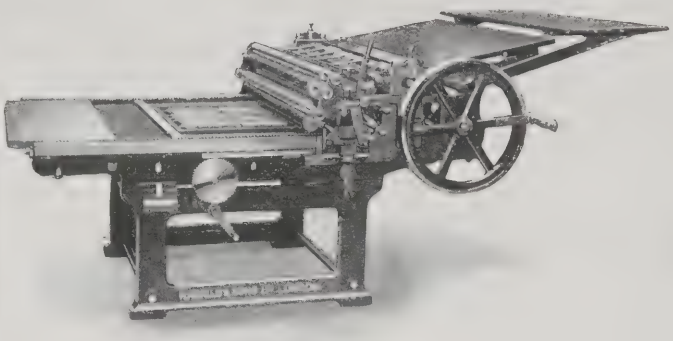

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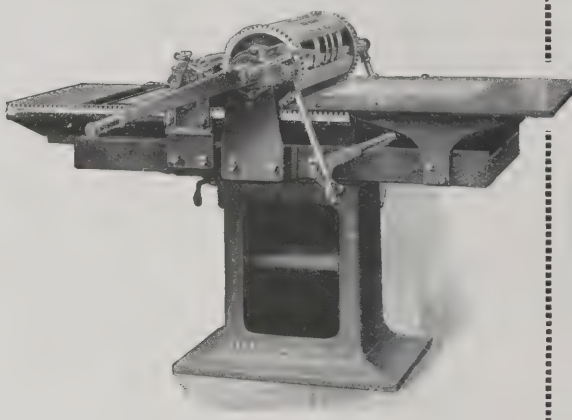

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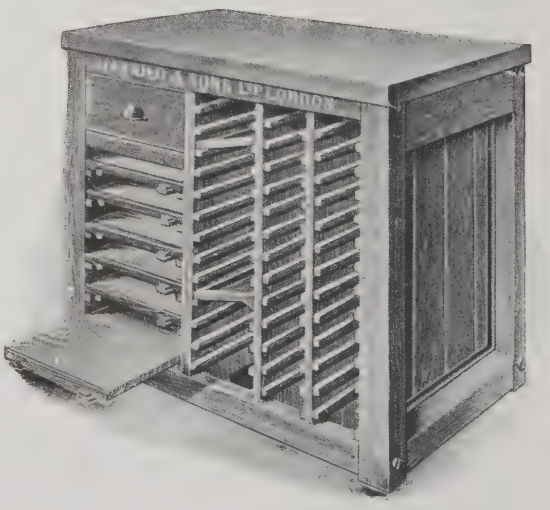

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London, January, 1926

NOTHING could do the printing trade more good in this new year of grace than the substitution of the spirit of co-operation for the spirit of conflict. We have much to be proud of. A great deal has been accomplished. The methods of settling disputes are excellent. Just what is lacking is that spirit which would make us all feel that our industry is one, that we are inextricably bound up with its progress or decline, and that hurt to the employer means injury to the worker, and the prosperity of the worker means good for the employer.

Last month the National Union of Railwaymen were urged by their leaders to accept the findings of the National Wages Board. They declared that in their considered judgment a strike would be unwise and could not end otherwise than disastrously. They advised the railway workers to co-operate whole-heartedly with the management in order to promote the efficiency of the railway service and to attract the maximum amount of potential traffic. Thus they will help to restore in the most natural way the prosperity of the industry on which they depend to provide for them the means of livelihood.

That is sound sense and sound economics, too.

Our greatest bugbear to-day is the class instinct. It is to be found on both sides. There is the proprietor who still looks around and talks of "My works," "my plant," "my work-people," just as there are workers who regard the capitalist employer as an ogre and a blood-sucker whose ends are to be defeated at any cost. What they fail to see is that the greatest cost will fall upon themselves.

What we both need is to feel that all interests are *our* interests. That we depend upon one another. Let us forget our antipathies and realise how imperative it is for us to work together.

This could really be accomplished by an effort of will. If at this time we could get a spontaneous and simultaneous change of heart the impossible would happen.

ONE of the secrets of prosperity in the United States is cheap mechanical power. The use which is made of this strikes a visitor at once. Here more use of mechanical power is made than in any other place on earth—and here higher wages are paid. High wages are possible because of the extensive application of mechanical power, the consequence of which is the production of goods cheaply and abundantly, without sacrifice of quality. And high wages mean high-purchasing power and work and comfort for everyone.

In our own country the present wasteful, dirty and laborious methods of consuming coal have long stood condemned, and we are entering upon a new era, the era of electrification and gasification—not of electrification alone, not of gasification alone—but of both; each in its own sphere.

Electrification and gasification offer a solution of most of our economic problems, but here again price is important. Other nations have abundant water power, but we possess coal, and "coal-power" can be harnessed as cheaply as water-power, and probably cheaper.

But one of the essential conditions is that the coal should be subjected to fire treatment; in other words that it should be carbonised, and not consumed raw. In America they can better afford to burn raw coal for the production of electrical energy, for their seams are easier of access and cheaper to work than our seams. But even there, as we have seen, they are developing carbonisation processes, and in particular British carbonisation processes.

This may seem a strange article to appear in a printing trade journal. But our trade is bound up in the bundle of other trades. The leadership of the world will go to the nation that produces mechanical power as cheaply as possible and then makes the best use of it, and printers, with others, would do well to interest themselves in the growing movement to secure this great advantage for our country.

SOME time this year the great House of Bemrose celebrates its centenary. Clustering around those works at Derby there are great and honourable traditions, and associated with this name Bemrose there are very interesting associations. We hope and quite expect that worthy notice will be taken of this unique anniversary, but at the outset of this memorable year for Bemrose's we desire to express the hope that this hundredth year may be their best year.

Towards Composing Room Efficiency

By R. B. FISHENDEN

(Continued)

THE scientifically-equipped composing-room, with its component parts laid out on systematic lines, has now been realised, and the economy and convenience that have resulted from the changes have more than justified the expenditure involved. There are, however, a number of printing firms who still hesitate to make the changes and continue to use old-fashioned frames, cases, and other items of composing-room equipment that are now obsolete. The old argument that is prevalent in this country still holds, that what was good enough for the conditions a generation or more ago should satisfy present needs.

It is remarkable that such a habit of mind should persist even in large concerns where the printing-machine equipment represents the most recent achievements of the engineers. Printers who realise that they cannot afford to keep an old printing machine running, when a new one can replace it that will give an increased production of, say, 30 per cent., will still retain the old composing-room equipment that considerably restricts the output of that department. It has been demonstrated, however, that the saving in the cost of production and the large increase in efficiency that have been made possible by the changes more than justify the expenditure and enable the capital to be recovered within a short period.

It is universally recognised that a capital expenditure that will reduce maintenance charges is sound business finance, because the saving in maintenance goes immediately to pay the interest and to form a sinking fund to recover the capital. This accepted truth applies to the replacement of obsolete equipment in the composing-room by fittings that are designed to reduce production costs; it also applies to the equipment of new composing-rooms. The somewhat elaborate fittings that form part of a scientific equipment are in the nature of things more expensive in first cost than simple old-fashioned frames and cabinets, but the small difference in the first cost is again quickly recovered by cheapened production.

To improve the conditions in the composing-room, systematic working and scientific methods must be established. The standardisation of types by the introduction of the point system has been of great practical value to the printer, and the advantages apply not only to the type itself, but to spacing materials as well. It is probably impossible to calculate the cost of the old practice of fudging and the use of shears, and of justification with pieces of paper and card. Standardised material in every section of the compositor's work represents the only basis upon which a modern composing-room can be built up in a satisfactory way.

The point system and its ramifications must therefore be accepted as the starting point in reform. The first stage in re-organisation is the adoption of type cases that are most suitable for the character of work to be undertaken in the particular office; the selection of the right models means greater convenience in working and considerable economy in space.

The composing cabinet which replaces the old compositor's frame is the item of furniture around which any system must be built up. The character of the work for which the cabinet is to be used influences its design. For example, fittings that would be suitable for bookwork are by no means satisfactory for jobbing or advertisement display.

The old practice of giving a compositor a pair of cases with possibly six inches spare working space is extremely unsatisfactory, and seriously limits his production. Pairs of cases are not desirable excepting for bookwork and other solid setting. Cabinets must be designed in such a way that the compositor has ample working space, and, so far as possible, he is not required to move beyond the end of his alley-way to obtain his ordinary requirements, excepting types that are stored elsewhere.

The application of steel construction to composing-room equipment constitutes a revolution in design and practice which has obvious advantages. Cabinets made in wood must have substantial timbers to ensure rigidity, whereas in steel equal, and even greater, strength can be obtained in much less space. The reduced fire risks may also be mentioned as an advantage in favour of steel construction. Both steel and wood have their place in modern equipment, and the choice of material depends on the circumstances governing the particular office. The facilities and convenience are practically identical, whether steel or wood is chosen.

Composing cabinets and the auxiliary cabinets to contain leads, rules, reglets, furniture, etc., must all be designed to provide the maximum convenience and ease of access, and they require to be arranged in groups in order to avoid unnecessary and wasteful movements on the part of the compositors.

The storage of jobs that are in progress and of standing matter is a constant difficulty in composing-room management, and in this direction many improvements have been made, both from the standpoint of convenience and ease of handling. These improvements have resulted in much more economical use of space, accompanied in some cases by exceptionally low first costs.

The planning and lay-out of the composing-room is equal in importance in promoting efficient working conditions with the design and arrangement of individual cabinets, and this aspect of the subject has received considerable attention. A well-arranged composing-room, where the progression of the work from one operation to others has been properly studied, is essential for economical production and the comfort of the compositor. Provision of clear passageways that allow free movement about the room without disturbing the men whilst they are at their work produces an orderly habit of mind and, in addition, facilitates the work of the overseer.

The equipment and lay-out of a composing-room on modern scientific lines that will provide the greatest convenience in the minimum space, requires a special study of the individual circumstances, and no set of rules can be laid down that

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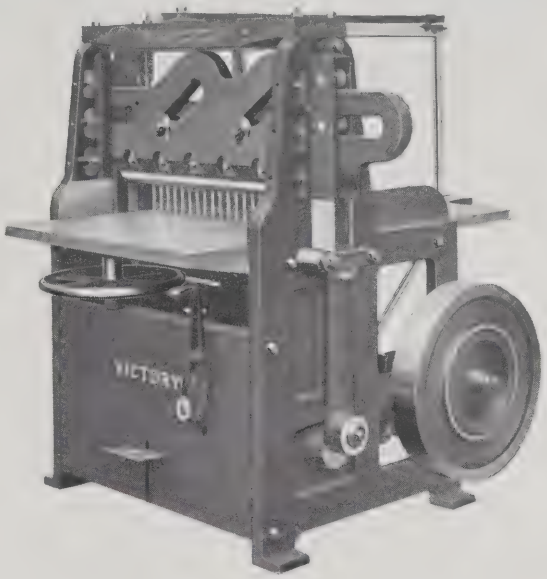

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can have general application. Many printers have not had the opportunity to examine this subject personally, and avail themselves of the services of specialists who have concentrated their attention on this subject, to evolve their scheme. Each office presents a new problem, and the local conditions must be taken into account in making new proposals; for example, the position of the room and its entrances and exits in relation to the office and other departments of the works. The window space and other lighting facilities, together with the orientation. The class of work that has to be done in the whole composing-room or in portions of it must also be taken into account. The "general" office, where jobbing work predominates, is just as much a special study as one that is devoted to catalogue production or periodical printing. The equipment of newspaper composing-rooms is in itself a subject for special thought, and in London at any rate it is usually found necessary to build a system on the accepted routine that has been in use previously.

(The lecture was illustrated by a collection of lantern slides describing the developments in composing-room organisation, with a number of lay-outs of typical offices and photographs of complete modern equipments.)

The Greatest Problem of the Printer

By THE EDITOR

DURING my stay in America I was, as readers will imagine, very keen on exploring the question of "selling print," about which we have had so much to say in THE CAXTON. There is no doubt at all that the enormous sale of printing in the United States is in a great measure due to the art of salesmanship.

And yet they are by no means satisfied. The greatest problem of the printer there, as here, is his selling. Tremendous progress has been made during the past few years in production, equipment, methods and cost analysis. Few industries have experienced such constructive leadership as that of the United Typothetæ in solving for its membership the many intricate problems of manufacturing. But the selling of the product still remains a constant and daily problem.

One speaker at the Chicago Congress, after 20 years' experience as a producer, a seller, and a buyer of printing, put up this prescription for a successful printing salesman:—

1. He is thoroughly familiar with both the capacity and the limitations of his plant. He knows the kind of work it is best equipped to turn out.

2. Based upon this knowledge, he makes a thorough canvass of his territory to find every user of printing suited to plant facilities.

3. He must be able and willing to put in eight hours of solid sales effort outside of the office every day. He cannot make any money for his firm in the shop or at his desk.

4. He must be a real man with character, intelligence, initiative and personality, so that he may sell his institution and himself to the buyer of printing.

5. He must not depend upon acquaintanceship and friendship alone to get him business, but must have a distinct selling story to tell based upon the kind of an institution he works for, the things it does best, and the quality and service that he knows he can deliver.

6. He must be thoroughly sold to the fact *that profitable prices can be gotten.* Without this he is defeated at every turn.

7. And, therefore, he must not be weak-kneed in facing the question of price. He must know why his price is justified and have the driving power and the ability to carry conviction as a salesman that will result in getting the job at his price.

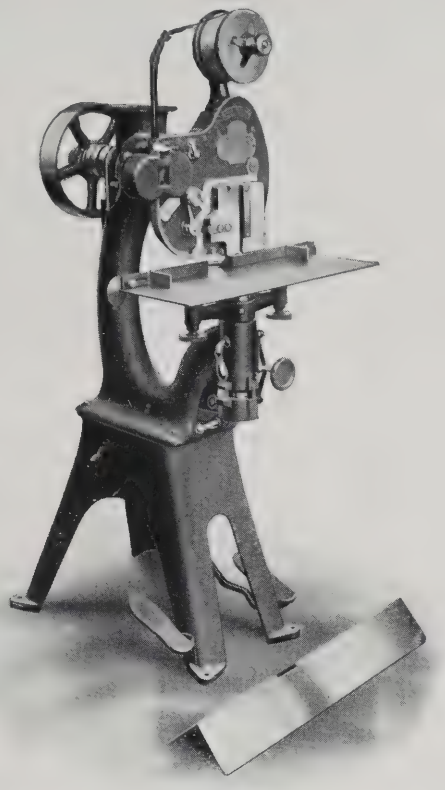
8. Finally, he must understand thoroughly the practical principles of salesmanship, which is making the other fellow want to do what you want him to do, without misrepresentation or making promises that cannot be kept.

Master printers in America are still looking for this kind of salesman!

New Pension Fund

AT an extraordinary general meeting of shareholders of the Solicitors' Law Stationery Society, Ltd., held at the registered offices of the company, 104-7, Fetter Lane, E.C.4, on Tuesday, December 8, a resolution was passed approving of the formation of a pension fund for the benefit of its employes. The scheme, a contributory one, is to provide pensions at the age of 65, or at an earlier age in case of failing health, provided that at least ten years' service with the company has been completed. The maximum pension after thirty or more years' service to be thirty-sixtieths of the average remuneration during the five years previous to the date of retirement. The scheme also provides a death benefit of varying degree according to the number of years service, provided the employe is a contributor to the fund and dies before reaching pension age. To enable the older employes of the Society with long service to become contributors to the fund at reasonable rates the Society is involved in a considerable initial contribution. In addition to this, the Society contributes a yearly sum equal to that contributed by the employes. The scheme has been accepted by the requisite majority of the staff as required by the actuary.

THE death of Lord Leverhulme left vacant the position of president of the Institute of Cost and Works Accountants. The Council, after allowing the position to be unfilled for a time as a mark of respect to its late president, invited Mr. W. Howard Hazell to become president of the Institute. The Institute is to be congratulated on securing the interest of Mr. Hazell in its affairs, as his position in the industrial world in relation to costing is unassailable. At a meeting of the Council held last month it was reported that Mr. Hazell had consented to act.



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WIRE STITCHER

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Two Sheets to $\frac{7}{8}$-inch Wire used, 20 to 30 Gauge

ENTIRELY NEW DESIGN
Patents allowed and pending

The fastest running and most positive Wire Stitching Machines ever invented for General Purpose Work

Manufactured by The J. L. Morrison Co., Inc., New York

Originators of "PERFECTION" Wire Stitching Machines

FULL INFORMATION FROM

The Chas. D. MACKAY CO.

50, Gray's Inn Road, - - LONDON, W.C.1

When thinking "Perfection" think "Niagara-Perfection"

Telephone No.: HOLBORN 5256

Our Best Advertisement

SERVICE

There is always Room at the Top.

At West End Lane, Barnet, Herts., we have installed the Most Modern Plant and every Labour Saving Device for Offset Printing. Book-work and Music reproduction our speciality.

We photograph on to Customers' Plates for Offset or Direct up to 60in. x 40in.

PHOTOTYPE LIMITED

WEST END LANE, BARNET, HERTS.

Telephone: BARNET 2111.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

AT the time of preparing this article the daily papers are teeming with advertisements about Christmas presents, Christmas fare, Christmas comforts, games, musical instruments, wines, beers, spirits, tobacco, dainty and seasonal clothes and footwear for both sexes, popular resorts inviting us down for the holidays, and other items too numerous to mention. It is unfortunate, also, that very few of them are suitable for reproduction here, owing to indifferent printing or nature of treatment.

Co-incident with this immense fortune spent in seasonal press advertising, we hear that in the general printing trade business is not so brisk as it ought to be for the time of year; and in this connection it would be interesting to take a census of those printers "feeling the draught" as to whether they "went out to get it." Did they look *ahead* sufficiently before the Christmas season was in full swing, make up their minds for what kind of work their plant was most suited, and whether it was in thorough working order—and then send out their missionaries? The Federation advertising campaign is all very well in itself: it may help to pave the way to more business generally, but it is up to the individual printer to follow along with his own schemes, and secure the extra business which should accrue through combined activity.

As early as the commencement of July, 1925, *The Daily Mail* published the advanced bookings for its front page in 1926; and at that time there were only 24 vacant dates to the end of 1926. This means that in the first half of 1925 some of the advertisers were arranging their campaigns eighteen or more months in advance. The front page of this paper costs £1,400 for one insertion, plus advertising agency charges, blocks and copy-writing, and overhead expenses connected with their own staff in charge of this department—one could say that the advertiser would spend at least £1,500 on this one advertisement alone! This *is* looking ahead!

Early in the New Year fine art publishers will be well away with 1926 Christmas cards, to enable their factories and supply houses to keep going in a normal manner. Why should not the ordinary printer go out for orders for window bills and other literature well in advance? A talk with the wholesaler and retailer, a suggestion or two, a few attractive samples that cost no more when produced in that quiet time about which some printers have complained so much of late, and offered at a reasonable price—orders would almost inevitably result. "You must go out to get it."

Early in the New Year the soft goods trade makes full preparation for the spring and its change of fashion in wearing apparel. Much of this business is already settled. Does the grumbling printer equip his office to meet the requirements of printing which it is *his* business to create? No; this type of man will not speculate a penny on plant, material or men, and then wonders why such business passes his door. This is the day of the ideas man—why should not the printer be this

FREE

for One Week Only.

ONE SILK BLOUSE OR JUMPER

real or artificial; plain or many hued

OR

ONE FLANNEL OR WOOLLEN ARTICLE

OR

THREE NECKTIES

will be cleaned with Preservene Soap entirely free of cost, but only once to a family. We even pay the return postage.

This offer is not limited to the general public but is also extended to launderers. We seriously contend that there is no more perfect cleaner in the world than Preservene Soap. To prove it we make the above offer. We would have included felt hats, mackintoshes, fancy shawls, carpets, etc., if it were practicable.

You can post a silk blouse or jumper by letter-post for a few pence, and the same applies to woollen articles and neckties.

Now each of these articles will be cleaned with Preservene Soap and Preservene Soap only — without the help of chemicals or petrol or anything else. The colours of silks will come up vivid and the lustre will be uniform.

This FREE OFFER remains open until Saturday, 31st October, so letter-post your article to-day to

THE PRESERVENE DEMONSTRATION LAUNDRY, LONDON, S.W.4.

IMPORTANT.*—*Be sure to enclose a slip of paper describing article, and write clearly your name and address, and date of despatch. If you use a card label for the address don't forget to write the address again on the package in case the label card becomes detached in the post.

NOTE RE PRESERVENE HANDWRITING COMPETITION. The full list of 3,318 prize-winners is published in "The Schoolmaster" of 23rd October. Competitors should ask their teacher whether they have won a prize. The prizes will be forwarded at end of this month.

EXAMPLE 1

man? But to accomplish this he will have to realise there is something more in it than merely doing a job—he must put enthusiasm, money *and* brains into his business; he must give as much attention to the finish as to the commencement of it, and right through it, and try to make every job (at any rate, every job that counts) that leaves his works better than its predecessor. Let the man who handles the work in the factory understand it right through—do not let *any* department work in a blind alley—put him on his mettle; do not be afraid to appreciate work well done; and remember that when your work reaches this high state of efficiency, it means that the staff is in all probability doing just that little bit more than its duty—in team work, all *must* pull together to reach the desired goal.

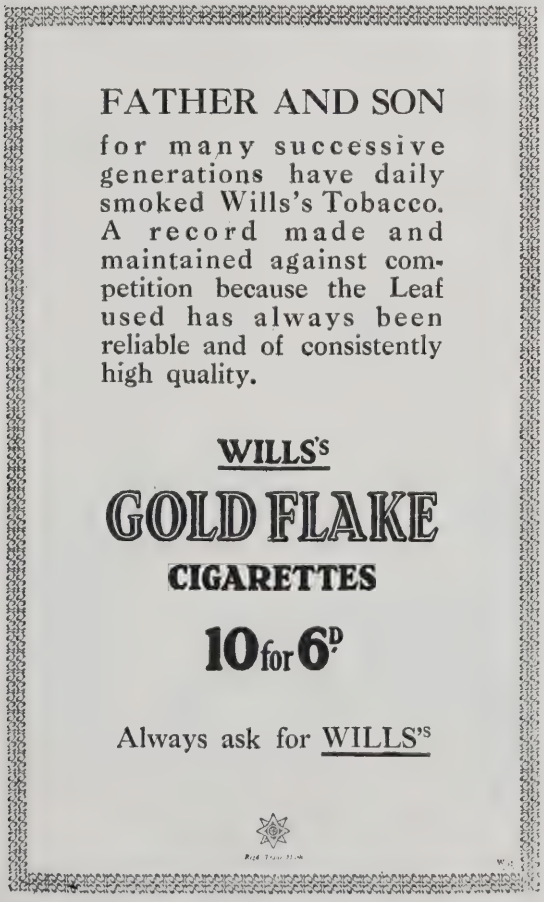
Buy British Goods is the slogan of the moment. More printing is generally the forerunner of better trade. See to it, Mr. Printer, that in the New Year just commenced you do your share in fostering better trade, and the whole country will reap the benefit by more business and a brighter outlook.

Sir George Lawson Johnston, at one of the meetings of Estates Control, Ltd., mentioned the Bovril Poster Ballot, which had produced over £75,000 net profit for the hospitals. He went on to say that the expenses in connection with properly-run ballots were small if the advertising were not included. By including the advertising, critics could suggest that the expenses were heavy, but he would only say that without advertising ballots could not exist at all. He knew no means of getting hundreds of thousands, and, in fact, millions of entrants without advertising, and thought it was obviously worth the outlay when these competitions, after paying the prize money, left such sums as £75,000 and more net profit to go to the hospitals.

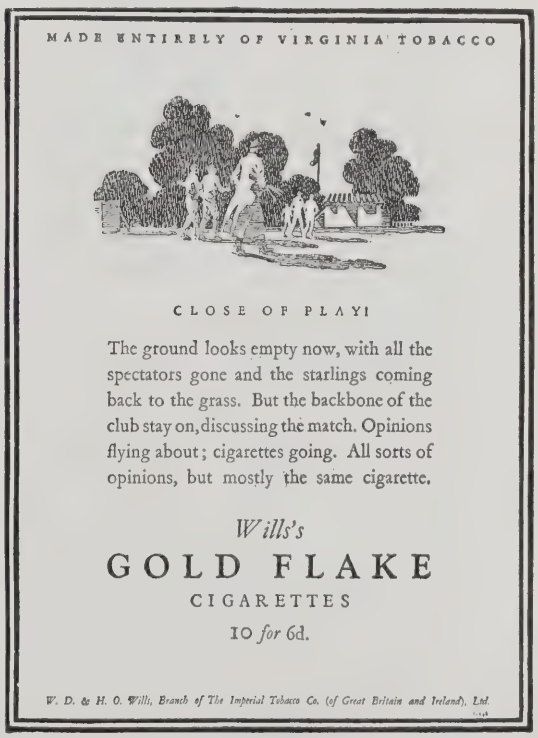
Most of us understand the sentiments which prompt the average individual to send in his 2/6 or 5/-; but he would soon cease to do this if there was not a reasonable degree of assurance that such advertisements and the causes which they espoused were genuine. And so it is with advertisements in most of our national dailies. They practically stand guarantee that the goods advertised represent a square deal; and if any advertiser was "on the crook," and it came to the knowledge of the newspaper owners, they would take up the case in the interests of the consumer, of press advertising, *and* for their own reputation.

The Association of British Advertising Agents Incorporated—some of whose members, I am glad to know, appreciate the value of practical printers with artistic ability on their staffs—issued through the Press Committee of the British Advertising Convention (held last July at Harrogate) a very crisp advertisement reading as follows: "REMEMBER THIS—A MANUFACTURER OF LOW-GRADE PRODUCTS DARE NOT ADVERTISE." Unfortunately, there are many—printers among them—who hide their light under the proverbial bushel, whereas a little dash and enterprise would turn their craftsmanship to more profitable account.

Another advertisement issued by the Convention Press Committee rams home the plain truth that "Advertising results in mass production. Mass


FATHER AND SON
for many successive generations have daily smoked Wills's Tobacco. A record made and maintained against competition because the Leaf used has always been reliable and of consistently high quality.
WILLS'S
GOLD FLAKE
CIGARETTES
10 for 6D
Always ask for WILLS'S

EXAMPLE 2


MADE ENTIRELY OF VIRGINIA TOBACCO
CLOSE OF PLAY!
The ground looks empty now, with all the spectators gone and the starlings coming back to the grass. But the backbone of the club stay on, discussing the match. Opinions flying about; cigarettes going. All sorts of opinions, but mostly the same cigarette.
Wills's
GOLD FLAKE
CIGARETTES
10 for 6d.
W. D. & H. O. Wills, Branch of The Imperial Tobacco Co. (of Great Britain and Ireland), Ltd.

EXAMPLE 3

production means lower cost and lower selling prices. Advertising has put more cars within the reach of millions . . . has ensured the consistently high standard of foods, clothing, and other necessities." They might have added, it encourages healthy competition! The point I want to get at is: Does the bulk of this money spent on advertising go to the "favoured" few, or does the printer get a fair share of the business? If not, why not?

It is a common saying that if you keep on telling the public anything long enough, it will eventually believe it. There is a lot of truth in this. And, as a parting word to the printer, it might be said that if he would only specialise more in one or two lines and keep on trying to convince prospective customers of his ability to meet their requirements in this regard, he would probably bring more grist to the mill by *creating* fresh work.

This "keep on digging it in" process is one of the methods which enables regular advertisers of goods of sound commercial value to maintain and increase their sales. It is a reason why at certain times of the year there is more advertising than at others, varying according to the nature of the product. Let us consider a few examples.

Just before Christmas we heard the cry on every hand, "Buy British Goods." Thomas De La Rue & Co., Ltd., recently issued an 8-inch single-column advertisement in the form of a letter box, on which was the following: "Buy British Gifts. The Onoto Pen—as British as the Pillar Box and Always Ready for Your Letters." We all look upon the pillar box as a good old British institution. "Always ready for your letters" is a good analogy which is understood as soon as it is read.

"Live in Edgware, Work in London—Travel to and fro by Underground" conveys its own meaning, because educational advertising by this system of transport has left little doubt in the mind of the public as to just what "Underground" means.

"Fit Dunlop and Be Satisfied." There is scarcely anyone able to read who has not had this slogan persistently thrust at him from every highway and corner. It must find fertile soil somewhere, because it means so much in so very few words. Moral: If your message is clear, do not waste words explaining it.

This may not be the winter of our discontent, but it is certainly the time of long nights and short days. The Metro-Vick Supplies, Ltd., realised this when constructing their Cosmos Lamp advertisements. One of these, "At the Laurels," must, I am sure, appeal to the cupidity of many suburbanites when they read beneath an appropriate illustration: "At 'The Laurels' they have a better light than they have at 'Meadow Bank.' They receive their electric current from the same station; they pay exactly the same rate for it. But at 'The Laurels' they have fitted Cosmos Lamps, and Cosmos Lamps make the most of the current. The Cosmos Lamp gives a light which is mellow

GOOD BEER is a need of mankind. To nourish; to regale; to gladden the heart.

Worthington, then! The beer that proclaims its goodness the moment you taste it.

Ask for a Worthington by name; see its sparkling brilliance; taste its rich hop flavour; feel the fine glow of vigour and vitality it sends tingling through your body—and you'll know why "Worthington, please!" should everywhere be the call of men when men want good beer.

EXAMPLE 4

REST YOU MERRY GENTLEMEN
HARK DEAR!—THERE'S THE FIRST CHRISTMAS. WAIT!
COME INSIDE MY FRIEND AND HAVE A WORTHINGTON!
ALL THE BEST
MANY OF 'EM SIR!
—THE FOLLOWING NIGHT !!!

Worthington

—the irresistible attraction

EXAMPLE 5

and soft and yet full, persuasive, abounding, abundant, and without stint." Cannot we imagine Suburbia rolling that last sentence out, and applying it to *their* electric lamps! Notice how Metro-Vick evade all technical terms, and rely on the appeal to home comfort rather than how well the lamp is made.

There are occasions, however, where the advertisement does not do justice to the commodity it represents.

EXAMPLE 1 (Preservene Soap) demonstrates this quite well. When an advertisement sets out a story in display, that story should be complete "in a nutshell." To read the displayed headlines in this advertisement, one would imagine that certain articles of apparel were being given away free; but it is nothing of the sort. The small text tells you that it is an offer to clean free of charge the items mentioned in the display—which is *quite* another matter. This is an advertisement which should specially appeal to ladies, who are more prone to reading advertisements in detail than men; and it was presumably so framed by the Preservene Soap advisers because of this fact, and no doubt produced a good response. But as Preservene Soap is a good commercial article, there seems no reason why it could not have made known its *real* offer in large type.

One of the most striking advertisements I have seen for a long while occupied a whole page in *The Times* of December 12 last. A head-and-shoulders halftone picture of Francis Drake occupied about three-quarters of a page, the lower part of page being devoted to a panel enclosing the plain announcement "WILLS'S GOLD FLAKE CIGARETTES." The screen lines of this picture ran perpendicular and horizontal (a revival much in use at the present time), instead of the more conventional diagonally-placed screen. It was well printed, and a triumph for *The Times* as well as for Wills's. Most of us can remember the time when this paper would not accept a displayed advertisement—now it is in the van of progress.

As a contrast in effect, look at Examples 2 and 3, which are also advertisements for Wills's Cigarettes.

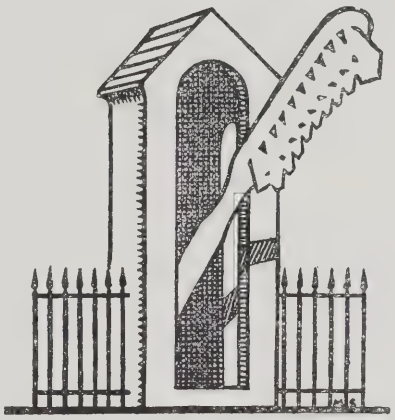
EXAMPLE 2 ("Father and Son") is mainly type, with some very ordinary inclined lettering for the nameplate and price. The old bordering helps it to keep to shape, and its chief redeeming feature is the use of white space. To my way of thinking, however, it loses much in attraction value by comparison with

EXAMPLE 3 ("Close of Play"), a 9-inch treble-column advertisement. First we have the lure of a picture, and plain rule border round advertisement so as not to detract the eye. There are only 43 words in the message: "The ground looks empty now, with all the spectators gone, and the starlings coming back to the grass. But the backbone of the club stay on discussing the match. Opinions flying about; cigarettes going. All sorts of opinions, but mostly the same cigarette—Wills's Gold Flake Cigarettes." This advertisement is in refined taste throughout, and no doubt intended to convey the impression that men of refined tastes will appreciate Wills's Gold Flake Cigarettes.

EXAMPLES 4 and 5 may not appeal to *all* my readers; though even then it may be pointed out there is frequently much to be learnt by watching the "enemy's" camp.

Note the first paragraph in Example 4: "GOOD BEER IS A NEED OF MANKIND. TO NOURISH; TO REGALE; TO GLADDEN THE HEART." Only fifteen words; but look at the world of meaning in them. The suggestiveness of good company in the illustration drawn in a broad, free style that suggests good fellowship; the airiness of the whole advertisement in design and execution—all in good taste, suggestive of the beer it advertises.

What a contrast we find in Example 5, issued by the same advertisers—Worthington's. Drawn by Ern Shaw, the story in picture leaves little untold here, though few as are the words they "complete" the picture and lead up to the grand *finale*, "Worthington—the irresistible attraction."



Who goes there?

IT IS the duty of the Meritor Tooth Brush to challenge all strangers to the teeth, and not only to challenge them but to move them on. No chance of an enemy's penetratrating the lines while Meritor is on guard. The Meritor Tooth Brush goes armed to the teeth with a squad of sturdy bristles. He is not content to look on the surface of things. He must know the ins and outs. The best way to preserve your teeth is to place a Meritor Tooth Brush on guard. You can get him in all varieties from very hard to quite soft—in a wide range of patterns and sizes. British made too—its better so!

MERITOR
BRUSHES are guaranteed
S. MAW, SON & SONS Ltd.
Aldersgate St., LONDON
and at Barnet

Sold only by Chemists *Prices from 1/- to 2/6*

EXAMPLE 6

This is but one of several humorous advertisements issued by these brewers, who are apparently trying by diverse styles to capture as much of the market as possible in as short a time as possible.

Taking everything into consideration, I am inclined to the style of Example 4 in preference to Example 5; but if we all had the same "taste," many brewers would soon go out of business.

EXAMPLE 6 ("Who Goes There?") is a 9-inch double-column advertisement, and, to my mind, the best of the six examples here shown. It is worth dissecting.

The eye takes in, in the following order: First, a toothbrush, emerging from a sentry box; secondly, the challenge, "Who goes there?"; thirdly, the nameplate, "Meritor." These are the leading lines, and convey what the story (*i.e.*, the text in two columns) is all about. The text gets straight to business in an easy, pleasant way. There is no need to repeat it all here, because it can be plainly read, but the opening sentence is fine: "It is the duty of the Meritor Toothbrush to challenge all strangers to the teeth, and not only to challenge them, but to move them on." This is one of a cleverly-conceived series of advertisements; and, provided it was still worth it, if the Meritor Toothbrush were 5/- instead of 1/- to 2/6, it would still sell well through such publicity.

All the examples in this issue emanate from the manufacturer to stimulate sales through the retailer; or, alternatively, to divert the business to those who do sell the particular commodity, and which will indirectly encourage sales of other lines as well, to the loss of those retailers who refuse to stock such lines.

And herein lies the moral to the printer: When he loses certain work through incapacity or lack of desire to handle it, he must not be surprised if some of the ordinary work he can handle is also diverted to his more efficient competitor.

Will correspondents kindly note that, as we go to press earlier than usual, owing to the Christmas holidays, replies are held over to next issue.

Business greeting cards, calendars, and other specimens for review in Craftsman's Corner should be sent direct to H. Naylor, 8, Aubert Park, Highbury, N.5. Noms-de-plume may be used if preferred.

Wedding in a Printing Office

STANDING beneath a white marble bust of Benjamin Franklin in the private office of Public Printer George H. Carter, the first wedding ever held in the Government Printing Office at Washington took place on December 5, when Miss Ruth E. Ordway, proof reader for the Federal Printing Company of New York, and Earl H. Emmons, printer, poet and news editor of The American Printer, were joined in marriage by Rev. William M. Hoffman.

It was a printing trade affair throughout, the participants all being identified with the craft. Those present included Public Printer and Mrs. George H. Carter, John J. Deviny (assistant director of the Bureau of Engraving and Printing), Mrs. Deviny, Miss Mary A. Tate (assistant to the Public Printer), and Miss Ruth Steigman, of New York, who accompanied the bride.

After the ceremony the party was entertained to dinner by Public Printer Carter, this taking place in the private dining room adjoining the big cafeteria of the Government Printing Office. A tour of the plant, which is the greatest print shop in the world, was then made, after which, amid showers of rice, the party was taken to the Mayflower Hotel, where the newly married couple stopped while in Washington. On the following day Mr. Carter took the party on a tour of the National Capitol, with luncheon at the Congressional Country Club.

Mr. Emmons, who is news editor of The American Printer, is the author of a number of short stories, and has had published three books of verse, "Redskin Rimes," "Versified Adventures of the V.C.A.," and "Mavericks." He is a native Iowan, ex-ranger in the United States Forest Service in the Black Hills, and was an artillery officer during the world war. He is a member of the Newspaper Club of New York and of several printing trade associations.

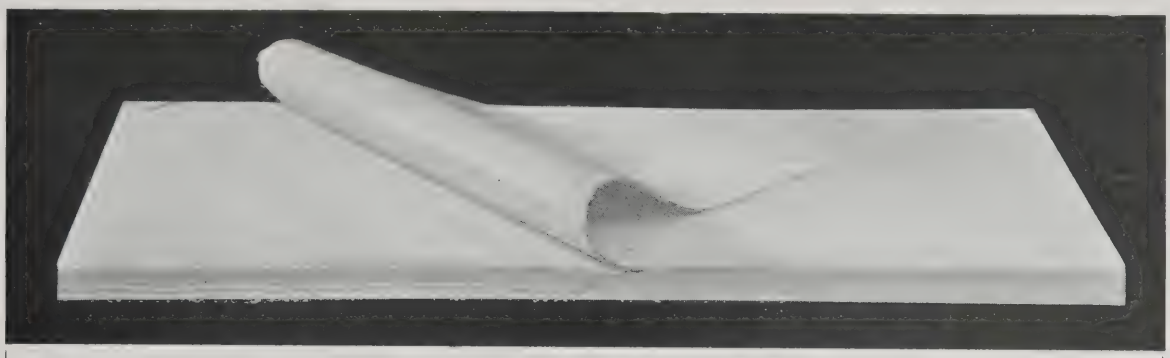
The former Miss Ordway comes from a family of printers, her father and brother being employed on the Binghamton Press of Binghamton, N.Y. She was born in Toledo, and entered the business world as a proof reader at the Vail-Ballou Press of Binghamton. For a number of years she has been head of the proof room of the Federal Printing Company Job Department. She has contributed prose sketches and verse to several magazines and newspapers during the past few years.

Students of the L.S.P. make Presentation to Mr. and Mrs. Riddell

AT a social function of the London School of Printing on December 18 there was a very pleasing interlude, when the Principal and his wife were presented by the members of the staff with a silver cakestand, and by the whole-time students with a silver rose bowl, in commemoration of their silver wedding. Mrs. Riddell, who was invited to the school without the knowledge of the Principal, was also presented with a magnificent bouquet by the whole-time students.

MR. T. E. NAYLOR, J.P., M.P., has decided to resign his position as chairman of the London Printing and Kindred Trades Federation.

THE late Mr. George William Mascord, Barnes, general works superintendent of The Daily Chronicle and The Sunday News, and a director of the United Newspapers (1918), Ltd., left £12,856.



The Printer with the reputation to keep up, will use

BRIDEWELL ART PAPER

A worthy Paper for the Best Printing.

Regd. Trade Mark

Made by

SAMUEL JONES & CO. LTD.

Gummed and Coated Paper Makers

BRIDEWELL PLACE, E.C. 4

Other Grades of Art Paper made by the same firm are Chelsea and Devonvale Arts. Ask for trial sheets.

"LITHOTEX" PRINTING FRAME
(Registered Design)

NOW is the time to consider your extensions in

Photo-Litho Plant for 1926

Can we be of assistance to you?

If so, write to us and we will be pleased to quote the most suitable appliances for your particular requirements.

Staff of Experts at Users Services

PICTORIAL MACHINERY LIMITED

(Specialists in Machinery and Plant for the Graphic Arts)

Telephone: HOLBORN 2720/1 *Telegrams:* "PICTOGRAPH, LONDON."

7, Farringdon Road - - - LONDON, E.C.1

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

The Process Year Book*

By R. B. FISHENDEN

THE intimate connection that exists between the printing industry and photo-engraving is clearly shown in the new volume of Penrose's Annual that has just been published. The alliance of photography and printing has had a greater influence than can be realised on progress in the printing crafts, and the developments in recent years have made the connection even closer than it was before. The revival of lithography has photography as its dominating factor. The progress that has been made in photogravure printing, letterpress colour printing and halftone could not have occurred without the aid of photography.

Mr. William Gamble, the Editor of the Year Book, makes his annual review a platform from which to state his ideas regarding the current position in the printing and illustrating world. His judgment always has been sound, and his prestige increases with the years. Once again he finds it necessary to record a year of steady progress without any remarkable and outstanding change. He refers to some of the early volumes and compares the quality of the reproductions that are produced to-day with the work of twenty years ago; there is practically no improvement in the three-colour and halftone work that is done to-day. There has been continuous improvement over a number of years in the details of the methods, and the technique of the workers has advanced with added experience. These improvements have facilitated output, and all the evidence goes to prove that the experiments and the early workers who laid the foundations of halftone and three-colour illustration did their work remarkably well.

In considering the changes in printing and illustrating methods, Mr. Gamble's viewpoint is of great value. He refers to the constant need for change. Catalogues that always present the same appearance have not the appeal of those that are printed in a different way; hence the justification for the commercial use of new processes (such as photo offset printing), even in their early stages, when the results are by no means comparable with those of which the workers have had the experience of years to guide them. Printers are liable to overlook such considerations when their own plants are not capable of dealing with the new demand.

We are not surprised that the Editor once again sends out a challenge to the letterpress printing trade. He reminds us that lithography has had its revival by a whole-hearted change in method and the adoption of photography as its close ally. Letterpress printers began to use photography before 1900, but now it is suggested that the time has come for the letterpress printer to wake up again, so that he can offer to buyers of printing something fresh, and in this way counteract the growth in business which the adoption of photography and offset printing will bring to lithography. Whilst recognising the increasing importance of offset printing, Mr. Gamble maintains his firm conviction that photogravure will still become a method of the widest application. He reminds us also that both in America and on the Continent colour photogravure is being used increasingly, and he anticipates that the movement will extend in a short time to this country.

A reference to the rotary letterpress printing of the Grey Caine Co., who have established a remarkable organisation by means of which the Readers' Library is produced, bound, and sold at 6d. per copy, shows the progress which has been made in this direction, and there seems to be no reason why the machines which run at 4,000 cylinder revolutions per hour should not be used for colour work.

The articles for the printer include a continuation of Mr. Jacobi's series on the work of the private presses. This year he discusses The Iragny, a press that has done some exceptionally fine books under the inspiration of Mr. Pissarro. A thoughtful article on newspaper advertising points out the results that are obtained by using a vertical and horizontal ruled screen instead of a diagonal ruled screen. It will be remembered that The Daily Graphic in its early days adopted this practice, and from a suggestion of Mr. Buchannan-Taylor it seems possible that there may be a return to the old ideas in a revived form. Mr. Hoppé deals with the use of photography for advertising. There is no doubt that the artist-photographer can do a great deal more in some cases than the artist in the actual presentation of individual articles. There is also an article on the Aquatone process, which is accompanied by a remarkable print done by the Aquatone Corporation, and printed at 3,600 per hour on a Miehle offset press. This particular example appears to be comparable in every way with the collotype print.

Comparisons between the reproductions by different processes are features of the volume. In one case a three-colour gravure flower study is contrasted with a four-colour reproduction of the same original printed from halftone blocks. The colours are not identical, and without the original it is not possible to say which is the more accurate of the two; from many points of view we think that the gravure print will be preferred. There is also a comparison between photo-offset in three colour and letterpress three colour from the same original. One of these is reversed. As regards the other, we are not told how the litho reproduction was made, but the resemblance between the two is very close.

The illustrations on the whole show a high standard, and the improvement in offset colour printing is particularly noticeable. In photogravure the Rembrandt Intaglio Printing Co., Ltd., exhibit a brilliant portrait with the maximum possible range between white and black. The other gravure examples show that a distinctly improved standard has now been achieved by gravure printers in general.

This volume is the most interesting and useful one in the series. It contains information and forms a permanent record of progress which the printer cannot afford to ignore. The articles have been well chosen, and the specimen illustrations show an exceptionally high standard both in the choice of subject and technique.

*Penrose's Annual: The Process Year Book. Edited by William Gamble, F.R.P.S., F.O.S. Vol. 28 1926 London. Lund, Humphries and Co., Ltd. 8s. net.

You Want Best Seats—We Have Them!

This is a famous Slogan. We feel like that about our Typewriting Bank and Bond Papers. The big tonnage we make enables us to produce economically and competitively NATIONAL TINTED BANK AND BOND PAPERS. Give to your work just the distinction and competitive price which secure orders. Bill-heads, letter-paper and memos, advice note, system work—All uses are provided for. A range of samples can be had on request.

National Paper and Pulp Co., Ltd.,
201, Upper Thames Street, London, E.C.4.

Telephone: CITY 9094. **Telegrams: "WOODPULP."**

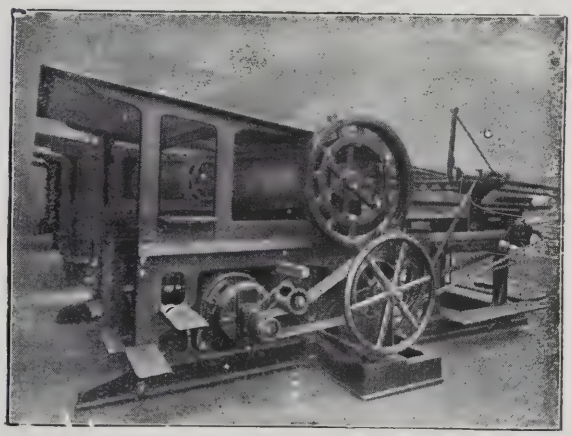
Individual Drives

economise

Space and Power

and give

Maximum Output.

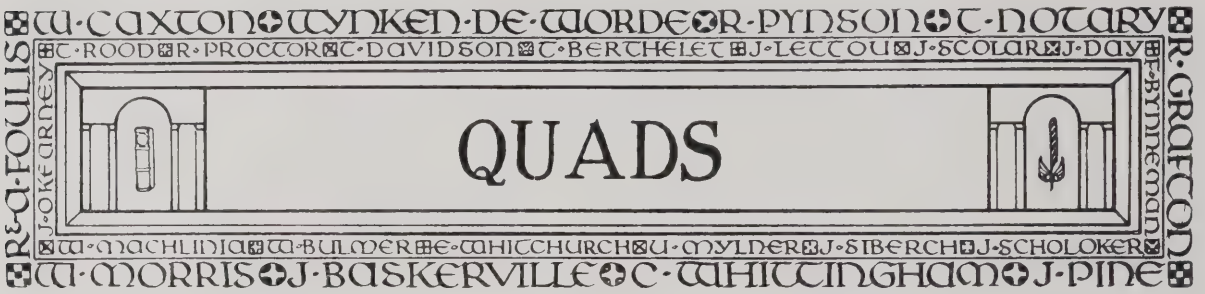


Every machine can be run at the maximum speed suited to the paper and work independently of all the others, and no power is wasted in between the runs.

We have been manufacturing and applying electric motors to printing machines for over 25 years.

Let us look into *your* problems.

QUALITY. EFFICIENCY. SERVICE.
Electromotors Limited
OPENSHAW
MANCHESTER.



QUADS

"MIRACLE DEPARTMENT, please."

WHAT! Not set up a Miracle Department yet? Seven years since the Armistice Day; and miracles of faith and works never more needed than now. An adverse trading balance against Great Britain for surely the first time for a hundred years or longer. Unemployed still numbering well—or ill—over the million. The cotton industry depressed, and desperately snatching at restriction of output or any other device in feverish fear of worse things. Free Trade being abandoned—not openly and frankly, but in a piecemeal, apologetic, a something-and-nothing sort of manner.

A GOOD many men (not many good men) turning humbly to Mussolini in Italy to point out to poor old Great Britain her way of social salvation. Mutual Suspicions, mutual recrimination, featuring business life.

"My dear Mr. Jones," said the Bishop to a worried Vicar, "I'll come to your parish and we'll have a 'quiet day.'" "My lord! My lord! What my parish wants isn't a 'quiet day,' but an earthquake!"

WHAT the world wants at this start of 1926 may not be an earthquake; but certainly it wants miracles. It wants faith, and the fruits of faith. Faith without works is dead. And works, where faith is non-existent, soon tend to be non-existent, too.

AN automatic force-of-habit activity may persist a short while after hope and heart are dead. But only a short while. A beheaded chicken will run a few yards ere it drops. But only a few yards. Life, Hope, Faith—these must be maintained if we are to be the men and to do the work which these great hours demand.

A GRATEFUL remembrance fits the New Year. What good men were Pynson and John Day; and Baskerville, with his fine letter designing, and his Cambridge Bible; his willing help to all and sundry who seriously sought his aid. And Caslon, lover of fine type; of fine music; of friendly company. How jovial his monthly concert gathering in his room in Chiswell Street. And the Whittinghams, who saved our printing reputation; and Pickering, who showed how to make a comely and not costly book; and Bewick, with his language of engraving. And Hetherington, the Holborn printer, who called a Chartist in his day, might have been a Tory now; and who defeated that infamous tax on knowledge, the newspaper stamp; saving others, but unable to save himself; and worried and worn with his gaol solitude.

NICHOLSON, too, who in 1790 pointed the way to virtually the most advanced printing processes of 1925. And Fox Talbot, who first printed by light upon paper. And John Cassell, working all day with a shaft the generous Times allowed to pass through its wall for his help; and then fervently proclaiming his temperance evangel at night in the streets of Seven Dials.

WARREN DE LA RUE and William Spottiswoode, the President of the Royal Society, and later on that fine church layman in whose concept nothing was secular but what was sinful, George A. Spottiswoode.

SYDNEY WATERLOW again; great as employer, great as citizen; great as hospital manager and as educationalist; great as constructive social reformer, particularly in the always challenging sphere of housing. In our own time, Walter Hazell, that evergreen nature; maintaining to the last his social interests and hopes; never forming a fine industrial or social conception without immediately trying to body it forth in some definite efficient form and activity; Walter Hazell, that friend of every country, and most of all his own.

WHEN we look round and note the grave signs of the present times, it's a trumpet-stirring thing to recall great men of our fathers who begat us.

MEN told Wordsworth that "England was done." He bethought him of the mighty flood of the "British" spirit.

> It is not to be thought of . . . . .
> That this most famous stream in bogs and sand
> Should perish; and to evil and to good
> Be lost for ever. In our halls is hung
> Armoury of the invincible knights of old.
> . . . .In everything we are sprung
> Of earth's first blood, have titles manifold.

I QUOTE from one of his "Sonnets dedicated to Liberty." He wrote in 1802 this vindication of Britain and challenge to her sons. Four years later he wrote another word also wholesome for these times. That was in 1806, when Pitt died, nearly heart-broken, and 'tis said told his attendants to roll up the map of Europe. Our allies were crushed, their kingdoms overthrown. What he wrote has aptness for all the difference of the world situation.

> "Another mighty empire overthrown,
> And we are left or shall be left alone.
> 'Tis well! From this day forward we shall know
> That in ourselves our safety must be sought;
> That by our own right hands it must be wrought,
> That we must stand unpropped or be laid low.
> O dastard whom some foretaste doth not cheer."

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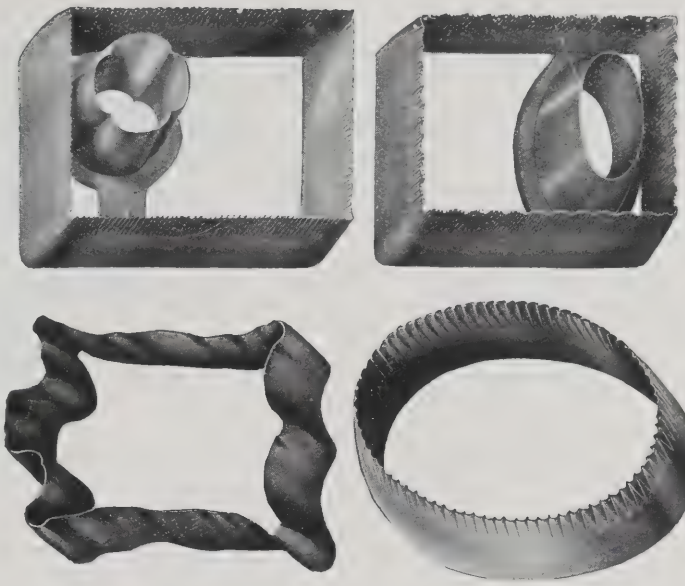

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Please say you saw the Advertisement in THE CAXTON MAGAZINE.

One thinks, too, of the strenuous workers of the last few years. Of some who have fallen, like Mr. Chappell, of Bristol. How faithfully, how strenuously, with what friendly zeal he served us all, and what a valiant word he sent to us from his dying bed.

Turning out of Ludgate Hill to go to the M.P.A. Federation offices, I found that I left "Hope" behind, and that all other callers on the M.P.F. making the same tracks must do the same.

But making those tracks, you are at any rate moving towards justice—you are going towards the Old Bailey Sessions House, and to the Old Bailey roof figure with the sword of justice.

Mr. Edward Unwin, as centenarian, easily suits our imagination, as it certainly accords with our wishes. That personal centenary, however, must still be fifteen or sixteen years in the future. But Mr. Edward Unwin, as the chief embodiment of the firm of Unwin Bros., may be called a centenarian forthwith. For the firm of Unwin Bros. was founded in 1826.

Jacob Unwin, father of the two brothers George and Edward Unwin, was the founder, and Bucklersbury, by the Mansion House, in the City of London, was the place. I think George Unwin was born at Bucklersbury; at any rate as a child he was rescued from the Bucklersbury window when the premises took fire. I forget if a move was made directly after the fire, but I believe the Unwins have always through their hundred years owned or rented some place in the City of London. Edward Unwin was born on the site now occupied by Cannon Street railway station.

As long as thirty years ago they could say that they had paid in one week as much wages as Jacob Unwin paid in the whole of his first year.

Seventy and more years ago they were already famous printers. I rather think they were prominently associated with the official printing for the great exhibition of 1851.

The sign of the Gresham Press, or at any rate of the Unwin Brothers, was to be found on a great many books associated with Nonconformist thought and activity. Probably the famous book by Thomas Binney, the preacher at the old Poultry Chapel by the Monument, in London, "Is it possible to make the best of both worlds?" was printed by Unwins. In that case "Binney's Best," as the publisher's runners called the book, must have been a phrase heard thousands of times at Unwin's.

The Morning Post's ducal chief-owner, the Duke of Northumberland, might be interested to know with what spirit Unwins tackled the then Duke of that name in their effort to build or somehow to make possible some good cottage homes for their workers at Chilworth, in Surrey their then country works.

John Ruskin, too, took great interest in their plans. Interesting letters passed between him and the firm. Unwins were not able to accomplish anything like all they had it in their heart to do for their staff. No Housing Act of any importance had been passed at that time. And even now, when many Acts have been passed, what is chiefly notable is the fact that the machinery available for solving the housing problems far exceeded the steam of enthusiasm and zeal with which to drive the machinery.

I could name other progressive and altruistic measures on which printers to-day may possibly preen themselves in which a way was blazed by the Unwin Brothers a generation or two ago.

I saw the fire which practically burnt the Chilworth works right out. It was a Sunday night disaster. I close my eyes, and can again see George Unwin moving about among the burning workshops as I saw him then; no loss of poise or self-possession was betrayed to my observation by voice, or act or movement.

The Woking works were entered as the consequence of this Chilworth fire.

In London Unwins had, I think, more than one experience of fire, and their customers, I recall, had striking experience of the fire and go with which Unwins rose to the challenge, and got work out to time almost as though nothing had happened.

I have jotted these few notes on accidentally turning up an Unwin card showing the date 1826. I've had no opportunity to check one of these statements, but I feel very confident that everyone of them is right.

Have you got sons? If so, you've got critics. "Be sure your sons—as well as your sins—will find you out."

"Jolly decent" critics, no doubt. They are philosophers—shall I say filial-osophers. They make allowances for the old man. But they do note our little Edwardian, or Victorian, or Early Victorian, or pre-Victorian, or Mount Araratical peculiarities.

My sons and I are great pals. I think we all understand each other perfectly. Be it so with all of you.

My books and papers are one test of the inter-family understanding. It is deplorable that I will accumulate books and journals as I do; but within reasonable limits the old man must be humoured. There's always the chance that in some lucid interval he'll sanction a clear-out to the Salvation Army's store or to a bonfire.

I know I'm wrong. I ought to run over at least the backs of books every now and again. I'll jump up and glance round now. Yes, that one's useful, or should be; and that one—and that one—but, good heavens, what on earth do I want with "Fenn on the Funds" or "How to deal with your Banker"?

Of course, if the last-named book really told you how to deal effectively with your banker, there might be great value in it. But does it?

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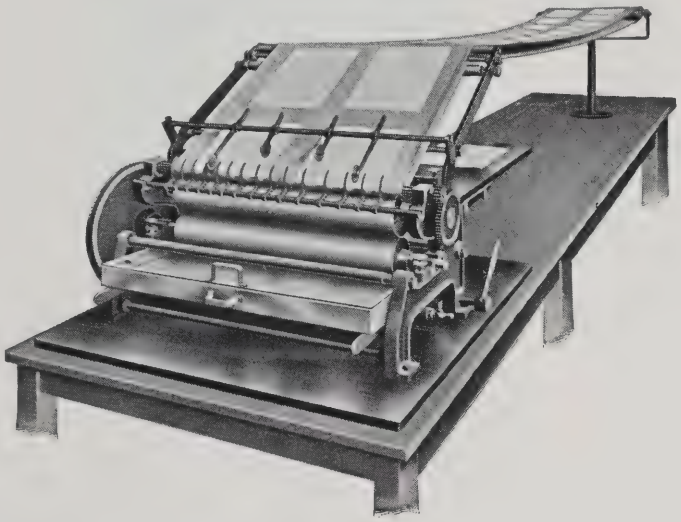

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Look here, I'll stress again one of the most outstanding gleanings from my American visit this year. That the thing to do is to "make your business your bank."

Curiously, the word "bank" itself has a special fitness in this connection. "Bank" is a term which, I believe, has in past times been a good deal used in the British printing world; what we now call "randoms" were, I think, once commonly called "banks."

I have Ephraim Chambers's great Cyclopædia, brought out, the whole ton weight of it, in 1727. (Now you know why my printing intimations are at worst never more than 198 years behind time.) Old Ephraim would call randoms "banks."

In the United States randoms seem to be always called "banks." I was told, indeed, in one great house in the States that their imposing surfaces were called "banks," but I think there must have been a misunderstanding as to what I was pointing to. Be that as it may, American printers call their randoms and various store benches, banks. So the phrase "How to deal with your banker" takes on a new character in this great country.

I'll tell you how to deal with your "banker" considered as your "compositor." Start your works technical library. Start it with one book if you like. "Only begin it, and the mind grows heated; begin it and the work will be completed."

Start it with my good old friend W. H. Slater's little books, "What a Compositor Should Know." I think I've spoken, perhaps in more than one place, on Section 1 and Section 2 of this subject. Section 3 is before me (price 4/6; the Borough Publishing Co., 182, Church Road, Canonbury, N.1). It deals with "Bookwork, imposition, casting off MSS. copy, and case-room arithmetic."

The book is the more commended by the very happy decision to include a reproduction (on page 194) of a page from an Elzevir volume dated 1660. It shows devices used by old printers to effect very close spacing, how they employed contractions within the lines, and divisions at ends of lines without any consideration of syllables; how they used the ampers and three different widths of hyphens.

Mr. Slater through 27 years taught the typography classes at the Borough Polytechnic. He brings to us the fruits of his own practical work and of his teaching—not to say of what he learnt as to his pupils' difficulties and stumbling-blocks. He deals with the essential principles of imposition, with a "plan of schemes," with the mounting of plates on to boards; with a method of saving the collating of gathered work; with the rising of spaces, quads and furniture on machine; with the imposition and treatment of foundry formes, the gauging and treatment of cut formes; with the casting up or finding of the labour value, and with various case-room calculations.

I believe this is the first time the subject has been elucidated in this helpful way.

And thank Heaven there's an index.

Mr. Slater meant this No. 3 to be No. 2 of the series. He had to deal with "Display" in the second volume. Well, here's display, too. Display of good British craftsmanship and zeal. Now get this little book and start your library. Do that and a hundred other things to create and cherish a common and keen purusit of efficiency and success.

You'd like to convince your staff that you wish them to become good, successful, well-rewarded craftsmen. Good! Wish it then. Wish it heartily. Wish four and sixpence-ly.

Frank Colebrook.

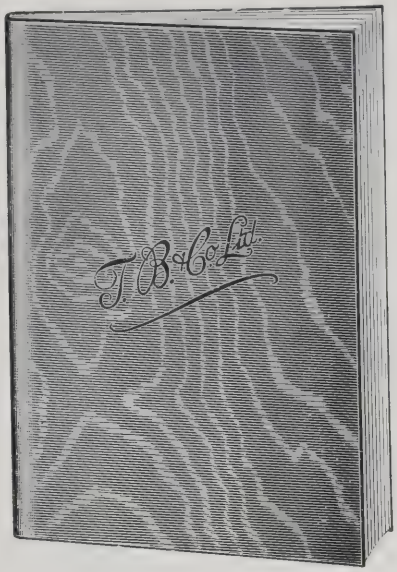
Wrights of Bristol

THIS well-known house has just celebrated its centenary. It was founded in 1825 as a one-man business, and through the years grew to great importance. Special attention has been paid to the publishing side of the business, and some of the most important medical works and journals have been produced in these offices. Commercial printing has not been neglected, however, and much excellent work is to be found bearing the imprint of this establishment.

In a souvenir produced with the exemplary care which characterises the work of Wrights of Bristol it is pleasant to read these words:—

"Although perhaps a digression, no apology is offered for putting on record the undeniable fact that, whatever excellence is reached in the output of a printing house, the end-result must depend upon the intelligent co-operation of all those who are concerned in the actual production from start to finish. Other conditions may be of the best, but if this is lacking all else will fail.

"It is a pleasure to record how well the Company has always been served by their employes of all grades, and how cordial the relations have been throughout the century. Not a few servants of the company have been with them many years; some for all their working life. Such long and unbroken experience has been of the greatest benefit, and affords convincing proof that it is not true and is most unjust to the senior workers to suggest that in a printing office they are "too old at 40." A few now in the service of the company are more than 50 per cent. in advance of this limit, and their riper judgment is more than a compensation for the perhaps greater energy of some of their younger colleagues. Just one instance may be given in illustration. The Medical Annual has been made up and sent to press for 36 consecutive years by the same worker; his collaboration would be hardly less missed from this publication than would be that of one of its literary contributors."



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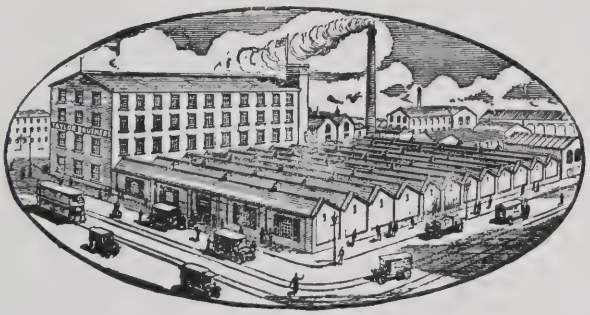

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Printing Paper

LECTURE By Mr. THOMAS H. CUNANE

At the last monthly lecture in connection with the series arranged by the Stationers' Company and the Printing Trade Technical Board, Mr. Cunane said he would first tell his audience about the principal fibres used for paper-making, with a view to showing how those fibres would affect the finished product. With the aid of lantern slides he demonstrated the various characteristics of the different raw fibres. As certain paper had to be used for certain purposes, so the paper-maker had to use certain raw fibre for producing the special paper to the best advantage. Various fibres affected paper used for printing.

COTTON.

Cotton was a class of fibre in which there was found to be a very wide central canal which attracted a large amount of moisture. In the use of printing papers this point was a great difficulty, and had to be considered because of the question of stretching and shrinking. The larger the central canal of the fibre, the more moisture the paper would absorb. For that reason the cotton fibre was commonly used for the production of blotting papers. Cotton was the purest form of cellulose.

LINEN.

He next dealt with linen fibres. These were used in the production of stronger papers. These fibres had a very narrow central canal running along the fibres, and would therefore be unsuitable for either blotting, or similar papers like duplicating or filtering papers, etc. The linen fibre was chiefly used for bank papers and banknote paper. The peculiar characteristic of linen fibres was the notch in the fibre seen when under the microscope.

FLAX.

The flax or hemp fibres were used for a stronger class of papers. The central canal of these was large, but not so large as in the case of cotton. Hemp fibres produced the manilla papers.

ESPARTO GRASS.

The principal printing paper fibre was that of the esparto grass. There were certain characteristics about this fibre which made it more suitable for producing papers that would not absorb moisture so easily and would be more stable, and so avoid variation by stretching and shrinking. The central canal was very fine in this case compared with the other fibres, and was only one-twentieth the width of the canal of cotton fibre. It was quite clear, therefore, that it was not possible for the esparto paper to extend or stretch to the same extent as cotton fibre. The main characteristic of the esparto fibre was the pear-shaped cell to be found in it when under the microscope. If that pear-shaped cell was found to be present, it would be known to be esparto fibre.

WOOD.

Wood fibre cells were larger than esparto cells, and therefore affected by moisture much quicker. Chemical wood was first introduced into this country in 1875. Many people would be out of work to-day if it had not been for this fibre. What distinguished it from any other fibre was the presence of rings to be seen when under the microscope. It was used for imitating the better-quality papers, such as cotton or esparto. It filled a great want in the printing world, and as long as its production was kept up it would continue to do so for a long time to come. This chemical wood fibre was very little used in printing paper making, except in the cheaper grades such as newspaper. The great fault of this paper was that it very soon turned brown or yellow in the light or anywhere near a fire. This fibre, while not exactly coming into the art category, filled a certain niche in the trade in this country in the production of cheap newspapers. Seventy-five per cent. to eighty per cent. of the fibre was used for this purpose. If this fibre was not obtainable, it would probably be necessary for us to pay three times as much for the newspapers, so we had something to be thankful for. A characteristic of this fibre was that it seemed to bunch together like a network of fibres, when seen under the microscope, and not showing in single fibres like the others.

STRAW.

Straw fibre was not much used in paper-making.

BIRCH.

Birch fibre from the birch tree was used, but, although its strength was adequate for a few papers, it was not so strong as cotton. Some fibres were fairly strong on account of their length.

POPLAR.

The poplar fibre had a rather short fibre compared with some. It was used to imitate the esparto fibre.

BAMBOO.

The Bamboo fibre was very much like the esparto, with a rather long central canal, and thick wall, and fair amount of strength. But the trouble here was its knots in the stalk, which had to be treated separately, and made it an expensive business to use.

PAPER MANUFACTURE.

The process of making paper from rags was made up of many operations. After the rags were sorted out, they were put into a machine to be chopped into pieces about one inch square. Then some of the beautiful (?) white cotton rags obtained in some parts of London required a little dusting, so there was a machine for tearing the rags up, the dust which flew out of them falling down into a container. The rags then went into the boiler and were steamed, a certain amount of caustic solution being allowed to drain into the boiler. In this way the rags were kept circulating for about three hours. When boiled sufficiently the liquor was drained from the boiler and the fibres were washed with water. The fibres were then put through a "breaking and washing" engine.

THE BEATER.

The beating machine next came into use. This was a most important part of the process, as it was found that this machine either made the paper

or spoilt it. There was more trouble caused through this machine than in any other part of the process. Mr. Cunane said that practically all classes of paper could be made from the same fibre by treatment through this machine. The machine was used for the mixing of fibres, for the correct consistency of the ingredients, and for dyeing. And according to the length of time taken over the job, a certain degree of fineness in the fibre was reached. The beating machine decided the hardness or softness of the paper, and could be adjusted to beat the fibres differently for the specified consistency. Blotting paper might be produced in twenty minutes, but banknote paper might take twenty hours.

THE WANDLE STRAINER.

The fibres were next mixed with liquid in proportion of 1 per cent. fibre and 99 per cent. water, and passed through a very fine sieve. A consistency was maintained by means of a spray, which washed out the portions of fibre too thick to pass through the sieve. These were taken back to the beating machine, to be beaten again until they became of the right consistency.

DRYING CYLINDERS.

Ten pounds of steam to the square inch was used to start the drying process, and this was increased until the maximum of twenty pounds per square inch was reached. It was very important to watch this process carefully, as, unless the paper was kept in close contact with the cylinder, it dried unevenly and caused uneven stretching of the paper. Another danger was in running this machine too fast, which meant the paper cockling. The paper passed through one set of cylinders, then through two rollers to get a close surface, then through another set of cylinders, and then went to the calender.

CALENDER.

The calender rollers gave finish and surface for the production of what were called super-calendered papers. Esparto grass was treated in much the same way as the rags, but the wood fibre was not boiled.

FINISHING.

The tub-sizing machine was used for higher class papers. The paper was afterwards passed over the skeleton drums and dried by means of hot air. If a thin paper were rightly glazed it would become very transparent. This would be very difficult to produce except with the aid of china. If the paper was for litho work, they did not want to get the substances down too thin, or else there was trouble in other directions. The paper maker could easily give any finish that was required for any given job. The production of antique papers was very similar to other methods.

Some people complained of two-sided paper. Up till now the papermakers had not been able to make paper without two different sides, as one surface had to pass over the wire. The soft side of the paper, which did not show the wire mark, was afterwards reversed, and the inside surface was brought in contact with the hard surface to get rid of the wire mark.

COATING.

The reels of paper were put on the machine and passed round the cylinder. The coating solution was in a container at the bottom. The brush which coated the paper with the solution had to be kept correctly adjusted so that a level coating was applied. The danger was if the brush was allowed to get stuck. It was not often such things happened, but the result would mean trouble for the printer. All variations in the thickness of the coating had to be avoided. The drying of the coated papers had to be very carefully carried out, or there would be difficulties with stretching and shrinking. To begin with they had the wet coating on the dry paper, and then the heat for drying purposes had to be so regulated that the paper was kept as near stable temperature as possible until the coating had set. The coating helped to retain the paper in a state of stability.

LOADING MATERIALS.

This subject was a well-worn one amongst printers. Papermakers put loading into the paper with the idea of improving the surface of the paper for printing purposes, and not, as so many printers seemed to think, altogether for their own ends. The usefulness of this material lay in the fact that if the makers made printing papers of pure fibre they would have a surface very similar to hand-made or cartridge papers. There would be hills and dales to be encountered if these printing materials were not included in the composition. Imitation art paper contained anything up to 35 per cent. of these materials. They could quite imagine that the very fine cells of china clay, satinite, asbestine, or other materials, filled up the spaces between the fibres and produced as near as possible a level surface for the printer to print on. Without these loading materials there would be some very rough surfaces and poor results.

Some very amusing slides which Mr. Cunane referred to, amid laughter, as pictures of the trenches which he had picked up in France, showed printing paper in which there was no loading, under the microscope. With such paper he said it was almost impossible to get good results. Another slide showed the comparatively smooth surface obtained with the aid of loading materials. He then demonstrated with a slide how the surface of paper could be ruined by bad handling. Printers should treat all paper very carefully.

In the manufacture of printing papers the papermakers used chiefly the vegetable fibre, which in process of manufacture was brought to within 4 per cent. of bone-dry. Naturally when such papers were brought into an atmosphere like Manchester or London they were going to absorb a fair amount of moisture, and naturally they would get back to their oirginal state, which was about 7 per cent. to 9 per cent. moisture, and in that process they were going to stretch. The oftener the stretching process could be avoided, the better. It was not the initial cost of the paper altogether which made paper expensive. Certain fibres were up against conditions no paper-maker or printer could alter.

NEW FIBRES.

Paper-makers were not standing still in the matter of finding new fibres for their purpose. People would probably be surprised to know all the different kinds of fibres they had tried, even including the banana skins. Many fibres were being wasted and thrown away to-day in various forms. The esparto fibre made about as good a paper as had yet been discovered for printing purposes. It was a great improvement to get the very narrow central canal fibres that would not absorb the moisture.

GETTING THE FIBRES.

Pine and fir trees were chiefly used for the chemical wood fibre. The trees were cut down, run down the river, brought to the mill, and filed down into stacks. The stacks were then run along the canal into the oat mill near by and chopped up, ground down, and then made into the pulp from which the paper-maker produced his paper.

ESPARTO.

The esparto grass was grown in North Africa and Spain. The grass was cut and stacked up. The methods of transporting were of necessity rather crude. Native labour was employed. With the high prices printers paid for paper, that was all the paper-maker could afford! The grass was made up into bundles or bales by means of a special packing press, and then weighed. The bales were then transported by camels and donkeys and brought to the depot. After being packed into wagons they were brought to the quay-side for shipment as rapidly as possible.

In the buying of paper, the trouble with printers was they always seemed to think one paper would suit every job. Very often users of paper made statements to the paper-maker's representatives which entirely misled them. The more that was told to the paper-maker about the purpose for which the paper was wanted, the better he would be able to provide what was required. The printer must not expect the same paper to satisfy every demand. The same paper which would take the three colours and varnish would not also serve for the ten or twelve colours and varnish.

Colour Printing*

By DAVID GREENHILL, Director and General Manager Sun Engraving Co., Ltd.

THE term, "Colour Printing," embraces so large a field with such variety of method that it is only possible to deal with the subject in a limited way within the scope of this paper. I therefore propose to deal rather with the subject so far as it has developed during the last 30 or 35 years.

Very effective results of an enduring nature were obtained by colour wood-engraving, both the ink and paper being of a more permanent nature than those now used. One has often felt that sufficient use was not made of these colour wood-engravings before process engraving was available. A very simple and effective method of colour printing suitable for broad effects followed, with line engravings and flat zinc plates etched or cut; and this process is still practised, although it has never been used so much as its merits would seem to warrant. More might to advantage be done by this method, which is quite artistic and effective when carefully used.

Another step in colour printing by letterpress methods is the endeavour to secure a varying tone whilst still using line etchings. This is quite easy so far as the key plate is concerned, because the artist draws the lines thicker or thinner, closer together or farther apart, and so gets the varying light and shade of the picture, but with regard to the colour plates used, it is not practical to vary the tone on the drawings for each individual colour, and even if it were possible on the drawing, the separation of same for reproduction by line process would be too difficult. Therefore, various screens and mediums were introduced, the most sucessful of which is termed the Day's Medium. The effect of these screens is to break up the surface of the plate so that it prints in lines, dots, or grains of varying degrees. This method can only be used to advantage in the hands of the skilful workman or artist, otherwise the result is rough and crude in the extreme.

A common failing with this work is the use of colours far too crude, possibly one reason being that the plates are often made by process engraving houses commonly using three-colour process inks, and the normal yellow, red and blue used for three-colour work is far too frequently used for this colour line work. These normal colours, although essential to three-colour process work, give very hard and unhappy effects when used separately on line work, and as a general rule it is better to follow in colour line work the shades of colours more often adopted by the lithographer than the colours used in the three-colour process.

A method used by Dalziel some 30 or 35 years ago was termed "Acqua-tint," and consisted of taking an impression of the key plate, which was either a line zinco or a wood engraving, and offsetting on to flat copper plates; the artist then painted out with an acid resist portions of the plate which did not require etching, after which a bituminous dust was laid and fixed which, when etched through, gave a grain with rather nice feeling and character. This dust-grain was varied to suit the different gradations of the work, and the job was usually printed with one key plate and about six of these tint plates. There were usually a yellow, a buff, a flesh pink, a red, a blue and a grey blue besides the key plate. The results were quite effective for certain classes of work requiring broad treatment and strong colouring such as toy books, but the method demanded very considerable skill in its application, and it was probably largely due to this that it went out of use.

Mention must be made of a very interesting process developed and worked for some years by Messrs. Wetherman & Co., of Enfield, by which some very beautiful results were obtained. This method, called Photostone, was worked with a collotype base and litho tints, and a very high standard of quality was reached. I am indebted to Mr. Louis Sommer and Mr. Ward Cox for the following description of this very interesting process:—

"The basis of the process was collotype, and the procedure was as follows: After taking a negative intended for collotype, a specially-prepared emulsion for collotype plate was prepared, which yielded a grained impression, transferable by means of its grained texture on to stone, zinc or aluminium. A set of spare, medium and full transfers was then taken, from eight to twelve in number, using as many of the different transfers

*Paper read before the Royal Society of Arts

as were required for the particular job, and adding or eliminating as required. These were then rolled up and proofed in colours in the usual lithographic way. Sometimes, with the better-class work, a neutral grey printing was included from the collotype plate, giving the job a special finish."

Closely allied to the foregoing is the work which is being executed by the London Stereoscopic Co.; the method is, I believe, Collotype throughout. This gives very fine results, and is particularly suitable for large pictures with short runs. Messrs. Bemrose & Sons, of Derby, run a similar process; also another process which appears to be a development of collotype, and which they term "Derby Print." With both processes (and particularly the latter), they are successful in producing very beautiful work.

An interesting and very bold venture in the matter of colour printing was a method launched some years ago under the name of Wharf-Litho, invented by Mr. Hillyard. In this method large zinc plates were used instead of litho-stones, the image being largely developed by lithographic means, but, instead of relying upon the water and grease principle of lithography, all the portions of the plate not required to print were treated by an etching solution which had the effect of graining the zinc, so that it left in relief very tiny points, so small that they could not pick up sufficient ink to yield a visible impression; the work was then printed on letterpress machines by letterpress methods. It was an extreme development of the idea of the needle-point dot in halftone. A factory for this work was developed and run with very considerable success, and some very creditable work was produced, but the more modern and more comprehensive method of three-colour printing, which was rapidly developing at that time, was probably the greatest factor in making it impossible for the Wharf-Litho process to live.

A very clever Russian machine and method called the Orloff was introduced some years ago, worked on rotary principles. It had a series of individual colour plates, and each plate, after being inked, passed under a special composition roller which picked the ink off the several plates in succession, and then relaid the whole of the various coloured inks so collected on to a final key plate, which also contained all the colour areas. One impression was then taken from this plate which yielded the complete coloured result. It was not possible to do tone work, but only lines and flat tints, and the intention was largely to do stamp work, bank-note work, and label work. Although very ingenious and the working out extraordinarily clever, it did not survive the test of commercial requirements.

One of the best efforts made in the direction of multi-colour printing was by means of the Lambert machine. This was a French invention, and was in effect four flat-bed printing machines combined in one. Each forme-bed had its separate inking device, which was equivalent to that of an ordinary flat-bed machine, and the sheet was fed into the printing cylinders by means of a very cleverly designed gripper frame, which reciprocated from one cylinder to the next and passed the sheet on for its successive printings with absolute accuracy. Astonishingly good results were obtained, particularly with four-colour work. The Lambert machine at one time could and did produce a very good average class of colour work on strictly commercial lines, but owing to its limited speed (some 850 per hour) and with the advance of the Miehle press and the automatic feeder, the method became practically obsolete and faded out.

Multi-colour printing to-day is developing, and will, I think, develop even more in the future. The Cottrell four-colour press is used extensively in America for this purpose, with results wonderfully good considering the size of work and vast numbers printed; many of the large magazines use this press and method entirely for the production of their colour plates. The machine and plant, however, has so far proved too costly for use in this country, where the numbers printed are so much below the American requirements. On the Cottrell press one impression cylinder only is used for the whole of the four-colour plate cylinders, so that individual make-ready and overlaying is not possible for each colour. There has therefore been developed a most ingenious method called the McKay process, by which the electrotype plates are made in relief, *i.e.*, the solids and darker tones stand up in relief, whilst the highlights and lighter tones are slightly recessed, and this gives a final result very closely approximating to what is obtained by individual make-ready for each forme.

A German machine called the "Iris," made by Messrs. Koenig & Bauer, is making some headway in this country, and is more adapted to our British requirements. The Iris machine provides for separate make-ready, and in this respect is better than the Cottrell press, but it is very much slower in production.

Colour printing of to-day is done in the main by lithography, offset and the three-colour process, the latter almost exclusively by letterpress methods, although the photographic principle of the three-colour process is being increasingly used to further and develop offset work, and also more recently to develop photogravure in colour.

Without question the greatest development of colour printing in recent years (and particularly of the finer work) has been by the three-colour process. This wonderful and beautiful process relies, firstly, on scientific photography and colour selection; secondly, on skilful fine etching; and finally, on careful, very careful, machining.

It is encouraging to note on reference to the work shown here the fact that the Britisher is by no means behind others in this branch of our craft. One can, I feel, fairly claim for the British photo-engravers and the British printers premier place in quality for three-colour porcess work, although our American friends can and do quite successfully contest the premier position in output. The American work displays an excellent average quality considering the immense numbers usually printed and the stock or paper on which it is worked. It is probable that the length of run makes it possible for more time and money to be spent on initial costs of original blocks, electros, and fine mounting bases; the Americans attach very great importance to this latter point, and spend far more capital than do English firms on the provision of very fine electros and mounting bases, but I do not find in American work that very close attention to the finer details and shades of colour which distinguish the best grades of British work.

With very few exceptions, Continental work by three-colour process is far behind the British standard in quality, particularly since the war; they, no doubt, have found it more difficult to recover.

The general standard of quality of British colour printing has improved immensely during recent

years, notwithstanding the difficult period of the war, this being due to the splendid efforts and rivalry between a number of firms of high standing in the printing and process-engraving sections of the industry.

Good as the three-colour process is, it, of course, has its limitations, and in all directions there is need for persistent effort to improve:—

(1) With regard to paper, the finer printed results can at present only be achieved on art or clay-coated paper which lacks artistic merit and is lacking in the very desirable qualities of permanence and toughness. There is a very real need for a paper which will give the same perfect print of the halftone dot and the same brilliance of colour which the whiteness of clay coating so readily yields.

(2) In the matter of ink, too, density of colour and permanence are most desirable qualities that need emphasis, and considerable further improvement is required.

(3) As to printing, there is too big a drop on the average of work between the blockmaker's proofs and the printed results, although considerable improvement has been made in recent years in this direction. In this connection I may suggest that it would be very helpful if (when a series of colour blocks have to be printed in sheet form) the blocks for each row (usually four) were to be proofed together so as to ensure even strength of inking in each of the four subjects. The absence of this simple precaution in so many cases is, I suggest, responsible for a greater loss in quality than any other single cause.

Colour printing demands not only good technical education, but regular practice as well. It is increasingly the age of the specialist, and particularly so in colour printing. Very important, too, is the close co-operation between the process-engraver and the printer. It is all-important that paper and conditions of printing should be carefully considered when the matter of screen has to be decided. Important, too, is the point already referred to that many users of three-colour work demand so many revisions and alterations to plates that the re-etching and burnishing required to effect these alterations entirely spoil the printing qualities and render the plates most difficult and sometimes well-nigh impossible for electrotyping purposes.

The general advance of three-colour process printing for commercial purposes has been undoubtedly helped by good electrotyping and good stereotyping. Unfortunately, firms doing really good electrotyping are very few indeed, and those doing stereotyping still fewer. There is no doubt with regard to the latter that the Dalziel stereo is of outstanding merit.

Photogravure has made more rapid strides abroad than in this country, but even here considerable progress is being made and photogravure is established as a practical and eminently useful printing process which is constantly gaining ground, so much so that great efforts are now being made to develop photogravure in colour and that not without some measure of success.

In America, Germany, Holland, Switzerland, France and England earnest workers and enterprising firms are steadily and persistently working at this problem, and the progress already made gives great hope for the future. An immensely courageous effort in colour gravure was made by The Chicago Tribune, who made a gallant attempt to produce a large weekly by colour gravure on rapid machines, but although great efforts were made at enormous cost, the attempt was premature and had to be abandoned.

Whilst as yet only in its infancy, colour gravure has already achieved some very beautiful results, and at a cost not greatly in excess of good three-colour process by letterpress. Colour photogravure, although difficult at present, will, no doubt, become more easy to handle as further experimental work proceeds; it promises results well worthy of the efforts already made and still required. It promises, first, to solve the paper difficulty, because it prints readily on beautiful book papers, and indeed on almost any uncoated paper, and so permanent papers can be used. Secondly, to solve the ink problem, because owing partly to the thickness of the film of ink used and partly to the nature of the colour, the ink is far more permanent; indeed, for all practical purposes it is permanent. And lastly, it promises very largely to solve the difficulty which occurs in the frequent drop in quality between the process-engraver's proofs and the printed result which so often occurs in ordinary three-colour process work, because at present it is not possible to isolate the engraving from the printing. In photogravure, these must be done together in one establishment, so that there is co-operation between the two main parts of the work; very helpful to success, and so often lacking in the older process.

The ink used in photogravure printing dries very rapidly indeed, and the individual colours can be dried by means of heat and air almost instantaneously. This suggests the possibility of printing the second and subsequent colours with a rapidity hitherto unattainable, and for these reasons I believe that the future of colour printing will be very greatly influenced by colour photogravure, printed on multicolour machinery.

The Illustrated London News, Sketch, The Graphic, and also Pears' Annual have all been active as pioneers in this work, and I am proud of the fact that the firm I have the honour to be associated with is taking a leading part in this latest and, I believe most important development of colour printing.

An Appreciative Caxtonian

The Editor, CAXTON MAGAZINE.

Dear Sir,—I had a clear evening last night, and had a really good time with THE CAXTON. I feel I must congratulate you upon the admirable number. It was a treat reading reports of the American "rush" of yourself and Mr. Goodwin; the various social reports, reviews; Mr. Naylor's article, as well as "Quads"; from cover to cover it was "a feast of good things."

Many thanks for all you have done in furthering the good of the craft; be assured that at least one in this wee corner of our little isle sincerely appreciates all yourself and colleagues are doing.

With best wishes for a prosperous future,

Yours faithfully,
EDWIN LANGLEY,
(President, North Western Alliance,
Master Printers' Federation),

Presentation to Sir G. W. Truscott, Bart.

AT a recent social function in connection with Messrs. James Truscott & Son, Ltd., Mr. Aves (Father of the Combined Chapels) presiding, an illuminated address and a gold cigar case were presented to Sir George Truscott, Bart., to mark the fiftieth year of his association with the firm.

Mr. Clark, who has been in the service of the firm for 43 years, said: Sir George,—I feel that my colleagues in the office have placed me in a very difficult position, but at the same time I feel it a very great honour that they should choose me on their behalf, as senior in service of the office staff, to offer you on their behalf, and in conjunction with the whole of the staff at Suffolk Lane and at Tonbridge, our sincere and heartiest congratulations on reaching the fiftieth anniversary of your entrance into business at Suffolk Lane. I realise that anything I may say will only very inadequately express our real feelings towards you. We wish that at this time we could offer you, or wish you, very many happy returns of the day, but the limit of human life is far too short to admit of that, and, while we cannot wish you, as we should like to do, the experience of many jubilees, at least we can express the desire that most of the ladies and gentlemen who have been honoured and privileged to take part in this little presentation to-night, may be privileged to have the honour of again being present at your diamond jubilee. When we speak on an occasion like this, our hearts may be full, but our expression of our hearts' feelings is very limited. As we look around at the staff, I suppose we could count upon our fingers those who have equalled your fifty years or been longer in the service than you; but I am sure of this, Sir George, that, whether they have been in the service 40, 50, 60 years, or only that number of weeks, we are united as one in our feelings towards you. With our expressions to-night of congratulation, we should like to take the opportunity of assuring you of our sincere loyalty, of our respect, and our esteem. If there are so few who have served the length of time that you have served, there are a good sprinkling of us who are in the last decade of that period, and we appreciate the privilege that we have had in being in your service for so long. It is only those of us who have been privileged to serve the firm for a lengthy period who can realise the wonderful progress that the firm has made during, say, the last 40 years. It is just over 43 years since I was appointed as office boy to the manager of the firm. The management in that day consisted of an aged general manager, whom we all remember with the highest respect, and who had served the firm from almost its commencement, and he was assisted in the management by the office boy. The office boy had to do the work. I well remember how the old gentleman, a dear old man he was, used to get annoyed if the office boy called him for what he thought was something trivial—if someone came in, I had to blow up the pipe to find out how things stood, and promised to see that certain things were delivered. In those days I kept the order register, and it was about a two-quire foolscap book where we entered the orders as they came in—that is, if we did not forget to do so—and it lasted an incredible period; and the old gentleman used to be so fond of telling me he had the privilege of serving your father and grandfather, and he was wonderfully pleased at the progress the firm had made—a thing which shows us, ladies and gentlemen, that there has always existed between the staff and employers loyalty, respect and esteem. We do hope, and we speak to the younger members amongst the employes, that there will ever continue that loyalty and esteem. Well, we have lived and grown up with the firm, and as we look back over 40 years we have seen the firm grow to the extent that it has, until to-day it occupies amongst the printing profession, amongst the city of London, and in a very much vaster area, a position of integrity, honesty and stability which, I think we can safely say, is unsurpassed, and unequalled by very few firms. Well, I know that you will agree with me that we consider that a great deal, if not entirely, the reason of this is that the firm for so many years has had the privilege of having at its head Sir George Truscott. Through all the difficulties of business—and I am sure they must have been many—through storm, and through calm, through industrial and commercial troubles and worries, Sir George, by his wisdom, has guided the firm through, and we rejoice, as we look at the firm to-day and realise its standing, and thank God for what we believe is the real cause of it. We look at the employes, and I hope and believe we can say they are employes that are loyal and contented—at least, if they are not, they ought to be—and have respect and honour for those who are placed over them as directors of the firm. We have always found in Sir George one who has been just, always kind, one who has ever taken an interest in us, and those of us who have had the privilege of closer association with Sir George can bear witness to this. It has been our lot to see honour upon honour conferred upon Sir George, and I say, and you will agree with me, that never were honours more worthily conferred. I remember 43 years ago next month Sir George, as a young man, coming in fresh to our little offices of that day on his election as Common Councilman of the Ward of Dowgate. The manager said to him in congratulating him, "Well, we do not want to see you Alderman of the Ward yet?" Did he have a prophetic instinct that in course of time Sir George was destined to follow his honoured father in that position, and also in the other honoured places that he occupied? Whether he did, or whether he did not, so it has proved to be, and we, the employes of Sir George, have ever rejoiced and counted almost as our own the honours that have been conferred upon him. We do sincerely thank Almighty God for the health, strength and ability that he has conferred upon you, Sir George, for so many years, and pray that it may be His divine wish that for many years to come you may be enabled in health and strength to continue to guide the government of the business with that success which has attended it in years that are past. We pray that God may spare your life to a good old age, and when the time comes, as it inevitably must, for you to lay aside the burdens of business, we do trust that those who follow in your footsteps may be inspired by your example. Then we shall see the good old firm of Jas Truscott & Son, Ltd., still progressing,

still going on, honoured by customers and in the city of London, and receiving the loyalty, respect and esteem of a staff which will then be with it, and the good old firm will thus continue for generations yet to come, while we who are getting old in the service shall long have been forgotten.

Mr. Cannon, who has been with the firm 62 years, then handed to Sir George the illuminated address and gold cigar case, from the whole of the staff.

Colonel Roy F. Truscott then addressed Sir George, saying: Sir George,—I have been asked to represent a small but very important body—those are the retired members of the staff—who have all joined us in this presentation to you, and who have written to me to express to you their best wishes for your health.

Mr. Pennell, manager of the Dowgate Works, Tonbridge, then said: Sir George,—It is my privilege to express and bring to you the hearty congratulations and good wishes from your Tonbridge staff. Unfortunately, we do not see you very often, but we fully realise the reason of this is on account of your busy life. I may say that we are always pleased to see you, and when you do honour us with a visit to your Tonbridge works I hear expressions of goodwill and pleasure that you have been, and when it was suggested that a presentation should be made to you to celebrate your jubilee of service with the House of Truscott, that was taken up absolutely unanimously, and this, I am sure, is striking proof of the popular affection in which you are held. In conclusion, I desire to say that it is our sincere wish, and that we hope you will be granted good health that you may enjoy a long and happy life.

Sir George Truscott, in replying, said: Mr. Chairman, "Ernest," Mr. Cannon, Mr. Pennell, ladies and gentlemen,—I have been in difficult places during my life, but I have never known myself in a place so difficult as in this room after having listened to the speeches that have just been made. I well remember the office boy of 43 years ago, but I did not know at that time that we had acquired the services of an incomparable orator. I am inclined to wish that I was the possessor of that easy eloquence of which he is such a master and of which he has given me such a fine example. He has given me words from you all which paint a picture of my history in very high lights, in such earnestness that I accept it from you all in the spirit in which it is meant. I am not cast to play the part of a pretender, and I must tell you that I had some inkling a little while ago that some ceremony was to take place here to-night, but I had no idea—I could not have had any idea—of the overwhelming testimony of the kindly devotion which you have shown me by your presence here and by this beautiful gift. I am quite overwhelmed by this kindness. I cannot express in words all that I would say to you to-night: my gratitude to Almighty God that He has so enabled me to order my life in regard to my business association with all other workers connected with the business as to enable them to pay this very great and sincere compliment to me. It has indeed been delightful to hear that the proposal to make this presentation to me was accepted with wholeheartedness by all the staff, and, although you are a small party in this room, you represent the whole of the staff of London and Tonbridge in presenting me with this elegant cigar case. Mr. Cannon, I do thank you for the words you uttered, and I thank Mr. Pennell for the message he has brought us from Tonbridge. We are very proud of our establishment there. We are very grateful to Mr. Pennell for the admirable way in which he presides over and conducts it, and we are so glad to know that there is no man more popular in the whole of the staff with his fellow workers than Mr. Pennell. I should also like to refer to-night to Mrs. Pennell, who makes it her business to take care of the ladies of the staff as well as ever she can, never losing the opportunity of plain talking to those who are in trouble and distress.

Mr. Cannon, you, as eldest amongst our staff in point of service, have made this presentation to me. I am very proud of that fact. I have a very happy recollection of your good father, and we always regretted that Providence took him away from his work so soon. I am glad that you, sir, have remained with us throughout a period of no less than 62 years, capping my service by a dozen years. Let me shake hands with you! You were one of those whom we had the pleasure of entertaining two years ago when we gathered around us all those employes who had been in our service over 40 years, and they numbered no less than twenty. It was a happy gathering, and one which we shall always recollect with pleasure. I have arrived at that time of life when thoughts turn rather to the past than to the future. It is the retrospect that we take when reaching almost the allotted span of human life, and as I look back over the retrospect of my life I can say that it has been a happy one. We have had, as Ernest referred to, little difficulties to contend with in our business—difficulties of all descriptions—but all those difficulties have been smoothed away by the mutual respect and esteem which we have always had one towards the other. I am glad to see with us to-night our old friend Mr. Bennett, who for some years was the governor of our works in London. I am very glad to see him in good health, and I hope for many long years, whenever we meet, we shall always have Mr. Bennett with us.

I am very pleased to have around me members of my family—my two daughters and my son—and I am very glad also that I have this little chap with me (his grandson), and perhaps—we know not the future—he may in the future play some part in the conduct of Jas. Truscott & Son, Ltd., and I think he promises well. I am also glad to have the presence of my nephew Roy with me, because he is one whom you all look up to and respect. He is carrying on in the position of director, and all his ways point in the direction of continuing that happy relationship between the staff and the directors. I am glad, too, to have my son Eric with me, whom I hope will take my place in the future, and I note also that he is very popular amongst you. We have our great regrets that others are not with us. I would have wished my elder brother James to have lived to this day, for there is no man who would have rejoiced more than he to see me receive such a compliment from you, for my elder brother James was full of generosity so far as I was concerned. I cannot pass from sad topics without reminding you that I would have gladly seen here my eldest nephew Colonel James, whose loss we all deplore, his brother Cyril, my own lad Francis, who I had hoped would take a very prominent part in the

work in the Lane; but I do rejoice that these names are associated, with the other members of the staff who gave their lives, in the Record which we wrote on the Roll of Honour at the entrances to both our factories. You have ever delighted to join in showing your sympathy in all our worries, and they have, of course, come to us at times. On the other hand, you have always been ready to rejoice with us in all family matters of rejoicing. For all this I thank you. I am very pleased that those of our staff who are in retirement, and who I hope enjoy their retirement, have been enabled to join in this presentation. I know them all—they know me; and it is nice to know that they have participated in this gift.

Now let me thank you for the form this gift has taken. It is an article, perhaps of daily use with some, and more or less of daily use with most. I did not possess one this size. It will be in constant use, I can promise you; and when I take a cigar from it, light it, and enjoy its fragrance, and see the smoke ascending, it will typify to me incense burning before an altar of remembrance of my friendship—friendship which is not of to-day, not of yesterday, but a friendship which has been mine all through the fifty years that I have worked at Suffolk Lane, and this evening represents the continuity of that friendship throughout all that period, and you have repersented it to-night in such a manifestation of your continued goodwill, such as I can assure you I shall ever remember.

Stephens Expansion Lock

THE Stephens Expansion Lock fills the great need for positively safe, quick-acting and durable expansion furniture, combined with absolutely reliable quoins (which can be used without the possibility of collapse, in chases containing small type formes; also for locking the various sizes of chases on beds of cylinder machines), which has resulted in the production of this perfected implement, and which has met with universal approval. It is claimed that by the use of the expansion lock, wood furniture, empty chases, old blocks, and all springing space-fillers are done away with. Instantaneous action is assured, from the fact that the device expands to any point, from start to finish, by gentle pressure of the thumb upon the pawl-release lever. Absolute security is assured by the seven-tooth pawl which rests on three sides of the outside casting, and the wonderful power of the three-disc cam which is demonstrated by millions of Wickersham locking devices in use. The parts are of steel, and as the lock is skilfully machined and finished throughout, this, together with its weight makes springing of formes impossible. The illustration in our advertisement pages will show two examples of the use of this expansion lock, and there can be no question that it is one of those little things which are of the greatest importance in the machine-room. Full particulars can be had from Messrs. Caslon, who are the sole agents for this device.

FOR publishing coupons in connection with football betting, David Wm. Gamage, proprietor and publisher of The British Sporting Times and Home Journal, was at Ipswich fined £100 or, in default, three months' imprisonment.

At the same court William Edward Folkard, East Ham, and John William Mann, Manor Park, were each fined £20 and costs, or one month, for circulating football betting coupons in connection with The Metro Weekly.

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Standardisation of Paper

By W. HOWARD HAZELL

ANOTHER step has been taken in simplifying the introduction of standard methods in dealing with paper. The Federation of Master Printers and the National Association of Wholesale Stationers and Paper Merchants have agreed on a table of weights, converting a ream of 480 or 516 sheets into the equivalent weight per 1,000 sheets. It was necessary to have an agreed standard for the conversion of weights, and this table has now been circulated to all members of the Federation of Master Printers and the National Association of Wholesale Stationers, and further copies can be obtained at the price of 3d. each from the respective associations. The tables that have been issued make it perfectly simple for any master printer or stationer to use the new and improved standard methods, even if some of his stocks are packed in the old number of sheets to the ream. A table has been issued which shows at a glance the cost of 1,000, 100, or 10 sheets when the price per ream containing 480 or 516 sheets is known. This makes it possible for a printer on a given day, such as January 1 (which is a suitable day for making good resolves) to adopt 1,000 sheets as the basis for his costing, estimating, charging, etc. If he then orders all his papesr on 1,000-sheet basis, the new stocks will gradually replace the old ones, and from a given date all calculations will be on the improved methods. If a printer wishes to order paper to match some which weighed 21 lbs. 480 sheets, he has only to turn to the new table converting the weights, to find the equivalent is 44 lbs.

Hundreds of letters have been received by the Federation of Master Printers from members, who state that they have adopted or are immediately adopting the new standard methods, and are notifying their paper suppliers that they wish all paper invoiced under the new methods, which are, that the number of sheets should be given, the weight per 1,000 sheets, and the price per 1,000 sheets or 1 lb., whichever may be more convenient.

It is essential that all printers should adopt the new methods which have been agreed on, so as to avoid complication of keeping two stocks, and the sooner every printer notifies his suppliers that he wishes paper supplied on the new methods, the sooner the change-over will be made.

Some persons have misunderstood the standardisation scheme, and think that a ream in future will mean a package of 1,000 sheets. In future papers will be packed in any convenient number of sheets which will make up to 1,000 sheets, *i.e.*, 1, 2, 4, 5, or 10 packages: thus, copying book paper will be made up in packages of 1,000 sheets, ordinary papers in packages of 500 sheets, large and heavy papers in 250 sheets, and boards in 100 sheets. It is hoped that the term "quire" will be abandoned and paper will be ordered and dealt with according to the number of sheets required, *e.g.*, 1,000, 2,500, 10,000, etc., and any quantity, either less, between, or in excess of these numbers, should always be ordered in some decimal number, *e.g.*, 50, 280, 500, 750, etc. The decimal method makes it very easy to calculate the price of odd quantities of sheets, and will simplify stock-keeping, etc. 1,000 sheets must be used as the basis for weight and price, and paper should not be ordered in reams nor quoted in weight or price per ream.

Many letters have been received from paper agents and others who are making the change in their stocks.

It is most desirable that printers should cease to order boards in grosses, but order them in 100's, 500's, 1,000's, or any other suitable quantity, and the price quoted per 1,000.

One master printer has printed the following slip which is attached to all his paper orders:—

> "All paper ordered by us in future will be required packed and invoiced in accordance with the new Paper Standardisation Scheme, agreed to between our Federation and yours. We shall, of course, be prepared to take off your hands any makings you have on order for us, and also, temporarily, any paper or boards you have in stock packed under the old routine, but we are desirous of establishing this standardisation at the earliest possible moment."

Another printer, in order to draw attention to the change, has a rubber stamp as follows:—

> "The net price and weight quoted must be per 1,000 sheets."

Letters have been received from many paper dealers, which shows they are actively engaged in converting their stocks and changing their price lists. One of the oldest paper makers in the country, dealing largely in handmade papers, is notifying his customers that on a date in the New Year all his paper will be packed in reams of 500 sheets, and he will be dealing on the 1,000 sheet basis. Others say:—

> "Gradually our stocks will be converted to meet the wishes of the trade."
>
> "Most of our stock is already put up in packages of 500 sheets each."
>
> "The majority of our stock papers are now offered in packages of 500."
>
> "We are already converting our stocks of writings, printings and banks on to the 1,000 sheet basis."
>
> "A considerable quantity of our stock is packed in 500 sheets. As soon as this system was suggested, we proceeded to pack all new orders in this way, and it has been our custom for some time to quote the price and weight per 1,000 sheets."

Some master printers who have adopted the scheme for standardisation of paper have sent up testimonials of the advantages of the new methods:—

> "I have worked on this method since we started about ten years ago. I determined never more to have the work and worry of the ream and quire method, so all paper received was booked as so many sheets, and the price per 100 and per sheet was worked out for costing purposes."
>
> "We acknowledge the advantages of paper standardisation. We have given the sugges-

tions full trial, and are convinced of their value. We are in comparison 'small fry,' but emphasise the saving that must accrue by reason of the adoption of such methods by the 'big fellows' in our trade."

"When we saw that standardisation was coming, we adopted the 1,000 basis as an experiment in one of our factories last April, and were so satisfied with the result that we have adopted it universally for all our costing, estimating and paper records. Like all improved methods of standardisation or simplification, it saves time, reduces mistakes, and increases efficiency."

These are only examples of statements that have been made by many paper suppliers, and master printers, and it now rests with master printers to universally adopt the standard methods.

At the recent annual meetings of the Typothetæ, which is the equivalent of the Federation of Master Printers in America, Mr. Goodwin, the Secretary of the Federation, announced that English printers had adopted the 1,000 sheet standard, and the statement was loudly applauded by the conference. American printers have for some time been considering improving the methods of dealing in paper, but England on this question is in advance of America, as they have not yet carried through the proposals for improved methods.

Miscellaneous Advertisement

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Chancery Division.

Mr. Justice Eve.

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Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

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Co-partnership and Profit-sharing*

The New Spirit in Industry

By Mr. ERNEST W. MUNDY, B.A. (Secretary, Labour Co-partnership Association.)

I HAD better explain at once why I have not put down the names of printing firms for examples of co-partnership schemes. I have not done so because I want to lay stress on the general principles of co-partnership and give a variety of schemes, my belief being that I do not think a particular scheme is much more applicable to a particular trade than any other variety of schemes, but that you can take in one scheme, and make it applicable to any business.

I wish to preface what I have to say with just a sentence or two as to the object of industry. Certainly, when I was a boy in Birmingham, people went into business simply and solely to make a fortune for themselves, if they could. It is only in more modern times, I think, that people have begun to see that even if they go into business in order to make a living, and, if possible, do well for themselves, yet in doing that they are doing a service to the whole industry. So that while you are thinking during the day of a particular business, and how to get that particular business forward, when you have your armchair and pipe in the evening and think of your business you do not stop there. You think of it then as part of the whole industry which is absolutely necessary for the welfare of the nation, and you look even further to the welfare of that nation. It is not only a matter of getting wages by the workman, and not only a matter of profits for the employer or directors or shareholders, and it is certainly not work which is the object. We continually talk about people wanting work. They do not want work, they want income. The wanting work is a very high ideal, and I am not quite sure that you ever want the work—it is the results we want. When you at home undertake work for one's pleasures it is not only the work, it is the result, and the workmen want the income, not the work, the ultimate end of industry being to get supplies of the things that are needed. I put this in print because I think these are extremely elementary ideas, but I think they do want explaining for the whole of the community, so that the general public see it, and particularly the rank and file worker.

OBJECT OF CO-PARTNERSHIP.

The object of co-partnership is to intensify whatever is right in business. Industrially it is clearly to intensify production. You get a larger amount of work actually produced. The organisation is intended to improve the carrying on of industry, understanding that the more one improves the details, the greater will be the amount of work done. Also the workmen would all be happier, at any rate in a position to be happier in a material sense.

But co-partnership goes further than that. From the individual point of view it is an attempt to satisfy the individual. You have got to satisfy everyone who comes into the industry in a physical sense—that means satisfy his body. That is done with welfare work, with hygiene in particular. I have been into factories from time to time that were dirty. I have seen a factory floor covered from an inch to one and a half inches with dirt. I suggest that you are not satisfying the bodies of people so long as you can make that sort of criticism. We want a great deal more attention to be given to these things. You do not want to make work the object of industry. The lessening of work and increasing of output, and such things as housing come under the heading of civilisation, which we should bring into all the ramifications of industry, and satisfy the physical side of all the people concerned.

SELF-EXPRESSION FOR THE WORKER.

We have also to satisfy the mental side, and that is also where co-partnership comes in, but far more, except that co-partnership is preceded by civilisation, or at any rate the beginnings of it. We have also to deal with the mind of the worker, and it means you have to get for him a means of self-expression, an environment in which he will feel impelled to do his best. Whereas we all know that on a great many occasions the worker has a feeling of complex at the back of his mind which definitely prevents him from doing his best. It is not that he will be doing a possibility, or even in some cases what is right if he does his best. He has got to have a sense of freedom to put out the very best in him and to do that I suggest he has in some way or other to come into connection with the management, so that he feels himself to be a citizen of industry. He must be able and almost impelled to use his mind not only in regard to his own work, but in regard to the whole of the business and industry. That is the mental side, and I suggest that modern psychology teaches us that you cannot satisfy the body unless you satisfy the mind. The mind reacts so much on the body that if you do not satisfy the mind you will never satisfy the body. If anyone feels that things are wrong around him, they will be wrong.

Finally, you have the moral side. You have to satisfy every worker from the moral side, and that means recognition by each one that he is getting a square deal, fair play, that the job he has been put to do is worth doing, that it is a

*Lecture to the London Central District Master Printers' Association, January 6th, 1926.

manly or womanly thing to do that particular work. In that way you satisfy the morale of the individual worker.

So you will satisfy the worker physically, mentally and morally.

After that it always seems to me a great drop to come down to the machinery of co-partership.

A DEFINITION OF CO-PARTNERSHIP.

Our Association's definition of co-partnership is that the worker shall share in the prosperity of the business—that is, the products; in the ownership of the business—that is the capital; and in the control of the business, giving no exact definition as to what that means. In my mind it is rather an atmosphere than any particular thing. We have that worked out in detail. The machinery of co-partnership is not much more use than any other machinery or organisation. It is likely to stick, and not work, unless someone is going to breathe the right spirit into it. Co-partnership implies that some people are willing to sacrifice themselves to make the thing a success, and bring it home to every individual in business. Otherwise it was not much in it, and it would not succeed. You may have a very good scheme, and get nothing out of it. If you have people with the real desire to make it work, it will work.

OUR WAGES SYSTEM.

Think of the present wages system. I hope you will entirely disagree with me. The wages system seems to me to be a perfectly honest but rather foolish thing. What it really amounts to is that the employer is ready to give so much wages to get so much work. He knows what wages he is going to give, and he knows pretty well what work he will get—about the same next week as last. The employe is in the same position. He gives so much work for so much wages. He knows how much work he is going to give and how much wages he is going to get. It is a perfectly fair bargain. So much for so much. Weigh it on the scales and it will weigh evenly. What more can we expect? Only this. The newspapers and you and I upset that bargain almost every time we talk about it. I find it in the papers week after week that the worker should do his best. There doesn't seem to me to be anything about best in the bargain. Doing your best, or even approximating to it, is a high moral thing to try and do, and if you put it into the scales on the one side it will outweigh everything else. The moment you claim a thing on one side to add to their labour shall add that moral principle, and down go the scales. How are you going to readjust them? You have got to put the same moral principle into the other scale, and you get a strongly moral bargain which you see is co-partnership—christianity of best for best—the employer saying I will do my best and the employe saying I will do my best. I am only an employe, but I confess it seems to me a great deal easier for the employe than for the employer to satisfy himself that he is doing his best for the employe. At any rate that is the high moral bargain really forced upon us by the claim that the worker should do his best, and, of course, he should do his best not only for the sake of the business. That may be the right reason to give for doing his best, or a still higher reason. But from the purely individual point of view he should do his best, because if you do not you will be going downhill, and if you do you will be mounting uphill, and growing in stature of mind and body.

A number of systems have been put forward in regard to wages. There is time work with a foreman who is really a nigger driver. There is piece work with a foreman nagging that you do not do your work well.

There are in use systems of collective bonuses, some of which seem to be extremely good.

Piece work appeals to the individual who is desirous of greater efficiency for his own particular purpose—the particular job he has been going to do. He will undoubtedly get extremely efficient, but this is selfish, and in the end even defeats his purpose, because he thinks of his own job only, and wants the rest of the factory to tend towards his job. I am not going to say it need stay there.

TEAM WORK IN INDUSTRY.

Co-partnership starts out from the opposite end. It is more like team work, where an appeal is made to the individual not so much starting with his own individual efficiency as that they should work together with others, and the appeal is wide. Efficiency is secondary to the altruistic idea. It is for the good of the community. It is starting from the opposite end of the scale, even if it may get to the same place. There is personal efficiency in the midst of a group of people.

That is really the co-partnership spirit when a man or woman desires efficiency, both because it is right and also because he wants to see the whole business prosper.

I suggest that I am talking about a thing that actually exists, and can be found—collective efficiency, which is different from individual efficiency. That is the efficiency that comes from all the people pulling together, from harmony, from understanding, from good feeling between the man who gives orders and the man who takes them—has agreed to take them. Has that got value on the same balance sheet? It is rather difficult to prove, but I certainly can prove the opposite—that once you get rid of harmony, once you get friction inside the business, and ill-feeling and misunderstanding, that will certainly show upon your balance sheet. If it is true that way it must be true the other. In the office in which the wheels are only just kept moving no profit is made. They must have collective efficiency in the financial sense and in every other.

SIMPLE PROFIT-SHARING.

The first form of co-partnership is simple profit sharing. At any rate it is a step in that direction. You arrange that the worker shall get a share of the profits, and you pay him in cash. One of the best instances of this is Clarnico. About thirty-five years ago Mr. George Mathieson introduced profit sharing. He said we will take 6 per cent. upon our capital and make reserves, and then half the remainder shall go to the workers as dividend upon their wages During the first year there was £1,400 to be divided. In about 1922 there was £47,000 to divide.

Where has that money gone? Well, we know that a great deal of it has gone on buying hats and frocks, and no doubt well spent. But it is spent. That is my point. I am not going to begrudge any girl a new hat or frock. The point is their relationship to the business is not altered in any way at all. There is nearly half a million distributed to the workers of that firm, and

they are still in the same position with regard to it as they were at the beginning. Some of them have saved it no doubt, and it has been a benefit to them, but it is paid out to them each year. That is why I have not got great faith in cash profit sharing. I give that only as my own opinion, because there are many people who do not agree. I look upon it this way; it is a thing that will start off well, especially if there is a fair size bonus the first year, and you will get a great deal of interest in it. In the summer time people do not take so much interest, but next Christmas there may be an increased interest in the scheme, but my opinion is that it will gradually diminish. It would not go away to nothing, but it would not rise as high in a few years' time as at the beginning.

The advantages of profit sharing are that it is easily understood, it has a quick return, and people so often say there is no good in a thing unless it comes along at once. I admit this bonus or dividend is earned, and therefore you may claim that if they have earned it they may say how it is to be used, but we know it is actually anticipated before received in many cases.

PART-OWNERSHIP.

I think you must get the worker to be a part-owner in the business. That means to say that he must have some of the capital. The men and women will then look upon it as a greater thing than the sharing of profits. But I do not see how in this country you will get the workers to own a large amount of capital except through profit sharing. In one way or another you have got to supply the worker with the money out of which he can purchase his capital owning. Remember that the money is his. It is not watering capital. It is absolutely his solid money, as if he had gone on the open market.

Many people have seen this point about capital holding so strongly that they have started their scheme there without the sharing of profit, and a large number here and in America are offering the worker easy methods of acquiring capital. That is a very excellent thing, and has only one drawback. Every single scheme of that sort means that the men have to be helped forward. It is good, but I think profit sharing with it is better. In America the standard of wages is higher than here, and I think it is easier for the worker to save to a larger amount than in this country. At any rate that movement over encouraging the worker to purchase capital in the business has made more headway in America. The drawback is how far should an employe put his own savings into the business in which he works. The capitalist—not necessarily the man running the business, but the investor—distributes his risks in a number of industries, he has shares and loans in different industries, and even in different countries. Therefore you need to think before you ask the worker to put his own savings into his own business. I do not say he is not to do it, but I am inclined to say that there should be a limit, and in some cases at any rate he should get some preferential terms. But it is a very different thing to say to the man: We are going to show you a way to get profits, and that should be used in the purchase of ownership in the business.

PROFIT-SHARING SHOULD COVER ALL EMPLOYES.

The second reason I have against asking the worker to purchase capital is that only a proportion of the people will do it, and so you divide your people into worker-capitalist and worker-non-capitalist, and instead of bringing harmony into the business you bring a division. I think that is the strongest reason I have for thinking it will not be successful by itself. I think you will have to have a scheme to cover everyone, to get the team spirit, the goodwill and understanding, and collective efficiency. I want everybody to be brought into it, for his own education. In that system of thrift, getting the worker to have his own money and buy capital, it will appeal to the thrifty—the man already doing his work well. It will make no appeal to the non-thrifty—the very man on whom you want to get an influence.

SOME SCHEMES AT WORK.

Selfridge's passed a resolution that, "in order to reward the delightful loyalty of the staff," they would offer them shares value £100,000 on easy terms. In a year or two about half the money was taken up, but only by 15 to 20 per cent. of the staff.

Brunner Mond & Co. offered, I think, about £100,000 of ordinary shares at a price not lower than par, but obviously lower than market price, with no restrictions upon them, except that if the worker sells them he cannot take up more.

Bradford Dyers encourage their workers to purchase capital on the open market, preference and ordinary shares. They are registered with the business, and the company gives a bonus in addition to the interest or dividend on their capital, equal to half-rate in the case of preference and one in the case of ordinary shares. They get another 20 per cent. added after paying full price for the share, so that on £400 they get £40. But there again only a percentage of the workers have made use of the scheme.

IN AMERICA.

In America there are two or three businesses using that scheme, and they have brought it into co-partnership. They have made it so that it covers everybody. When a man has worked for a year he is asked to take up capital equal to a year's wages. He probably says he has not got the money. The firm offers to lend him that money at a low rate of interest—4 per cent. He has to put down 2½ per cent. of his wages. Every year he has to pay 5 per cent. out of his own money. It takes him a long time to pay it off like that and pay also the interest, but he becomes a co-partner, and he gets a high rate of interest upon that capital, running into 15 per cent., and also gets a smaller sum upon his wages because he has now become a profit-sharer or co-partner, making in all, say, about 30 to 35 per cent. of his wages. In that way you have succeeded in making everybody come into the scheme. Even if you do not give a dividend upon wages the scheme would work, and the worker would gradually pay for the shares out of interest.

J. T. & J. Taylor have a profit-sharing scheme. They take 5 per cent. upon capital, and after they have made reserves they use the rest of the money to pay equal dividend upon capital and wages. So that if capital get 5 per cent. interest and 7½ per cent. dividend—12½ per cent. in all—wages would get 7½ per cent. dividend—something like a month's wages. If you have saved up a month's wages without deducting it from the weekly wages, you have done pretty well. They then want them to put it into capital and become part-owners. When they have saved up half a year's wages they

have double dividend. So those who did save up got 15 per cent. instead of 7½ per cent., and prosperity grew as well as the size. Firms always need capital and are able to make use of it. And when there is no profit to divide, I have not heard that anything has happened. There is the profit on their capital. They look upon it as their business, they think of it as their business, and when there are no profits all they say is: "We have got to buck up and see that we do our best to get profits." There is a similar scheme worked by the South Metropolitan Gas Co.

JACOBSEN, WELCH AND CO.

Messrs. Jacobsen, Welch & Co. had a scheme I liked very much indeed. They give 6 per cent. on capital, and make reserves and so on, and give half the remainder to the workers. They encourage the worker to take up capital in the business, but there is no compulsion. In addition to that they have four committees; one of them is only heads of departments, and on the other three workers can sit. The gist of the whole thing is that through these committees he gets the feeling of co-partnership, so that the workers feel themselves really to own the business. Of course, the method of block division need not be a division of half the profits as in Clarnico, and Jacobsen, Welch.

Rowntrees have a rather more complicated scheme under which one-half of the final profit goes to the worker, and two-fifths goes to capital. One-tenth goes to the management. That is a very good idea. There are other schemes in which the part which goes to the management is separated from that which goes to the rank and file.

GIVING THE WORKER A VOICE IN INDUSTRY.

I have spoken of the works council. I pin my faith on works councils for making the greatest change in industry in the future. It seems to me that co-partnership committees mean the worker 'shareholders coming to meet the other shareholders' representatives. You come with a different point of view if you are merely meeting the representatives of capital, and actually the people you so meet are probably also workers for the most part, and so you meet all workers and all capital holders and profit sharers on more common ground. What is the object really of these committees? It is meeting round the table and getting people together on a common basis. They are interested in something as man to man, and woman to man, and, after all, other people are human. They are much the same sort of people as ourselves inside, and all want to make some money to take home to their wives.

MORE LEISURE.

Another thing is, we do not get holidays enough. I am sure of that. The gods have given us a world that is fair and beautiful, and we cannot see it in a week. A week to see the world in every year! No! We are going to be very sensible one day, and when we are young we are going to have time to see the world. We would come back refreshed and do work so that others can go. We want more than machines. We want business conducted in such a way as to attain a higher level. We are not going to think only of pots of beer and football matches or the cinema. We are going to have people educated. The people who come out of business, where do they go? They have a tombstone very soon indeed, because they are not educated. They have no interests. You never want to die if you have enough to do to interest you.

THE MAKING OF CITIZENS.

The object of this movement is to make citizens, and until every works in the whole country has as its main idea the object of making of men and women we shall not get where we want to. As soon as we see that, after all, industry is a call to citizenship, the young people who come in will be made better, and we shall give them intelligence. The ordinary shareholder does not know very often even where the business is carrid on.

At present, the old men, seeing the young children running out of school, fear that some bright people will take their place. They are used up, and will have to go. Every time you talk like that your business is wrong. The business has to be conducted so that the man grows up with it. The man will then grow in mind so that you never want to sack him. As you watch these people leave the factory you want to see in his or her face that they have grown in that business, and you want to be proud of these people. They are fine citizens of a fine empire, and co-partnership is merely a stepping-stone on the way which has to have the spirit breathed into it for the good of the whole nation and empire.

PROFIT-SHARING IN THE PRINTING TRADE.

In a discussion which followed this lecture:

Mr. Hazell said he had listened to the address with great interest. He thought they in the printing trade might be rather proud in the position they had taken up. He thought theirs was the only industry which had investigated this question of schemes with members of the industry and public representatives. It showed that they were considering the question for the benefit of their employes, and were anxious to learn from those who had experimented with these schemes for the benefit of others, and showed they had tried to find how they could link their interest with the employes'. He thanked Mr. Mundy for the strong criticism he had made, and hoped the report of the scheme in its final form would meet with his approval. Mr. Mundy was not strongly in favour of share purchase by employes. Mr. Hazell said the experience of his own firm as to share purchase by employes showed that it did not create friction and difficulty between the two sets. It had this great advantage: it did encourage the invaluable qualities of thrift, and the man who by his own thrift had saved sufficient to buy a few shares must value those more highly than if the corresponding value of shares were given to him. Co-partnership, after all, was an effort to raise the standard, to improve the outlook of the workers, and if in their efforts for co-partnership or share-purchase they had encouraged those invaluable virtues, which hitherto had not been a striking feature of young life, they had done something more than make the workers partners in the business.

Then with regard to the distribution of surplus profits. If they distributed these in the form of shares they might wonder what would happen when the directors said they did not need any more capital. They did not perhaps want the additional amount of capital every year, and they had unnecessarily to inflate the dividend-bearing capital, or the time must come when they had all the capital they required, and in future would have to distribute the profits in the form of cash, as a

profit-sharing cash distribution, which Mr. Mundy said was unsatisfactory. All schemes were good, but some were better than others, for a particular business. In his firm there were two methods of profit-sharing. The proprietor of a business must consider his own particular circumstances to find what modifications of all these schemes are most suitable for his own business. Then back of whatever the scheme may be, whatever the system they suggested, there was the double idea of giving to the employe an increased income when their business was successful, and he had helped in his way to increase the profits and increase the efficiency of the business, because if every employe did share he would work with greater interest than if he was only getting his salary.

Mr. Hazell thought Mr. Mundy's definition of the relations between employer and employe—so much wages for so much work—rather a slur on the best type of British worker. In all walks of life there were some workers who did not do their best, and they were the slackers. They all had in their factories men who could not work harder even if the businesses were their own. Then they had the average man who did a fair day's work. They all had that residuum who gave as little as possible. But it was human nature that with higher reward they got higher output, and there were some workers who considered capital took too large a share of the proceeds. There was an idea that when business was profitable there was something more than the minimum amount that was necessary for capital, and that labour which had done its part should have something of the surplus profits. That stimulus would add to the energy and keenness of the workers. They should give the better reward to those who were doing their best for the increased efficiency of that business.

The problem they as a people had to consider was not so much profit-sharing or the rate of wages, but the question whether they were going to maintain their position in the world as a manufacturing nation. There were various cases of slackening and indifference throughout the industry. He was not laying the blame on workers alone, but was taking all industry as a whole, including the managers and directors. They all had to give better effort if they as a nation were going to maintain their position. The whole need was efficiency to produce the articles required by the best method at the lowest price and in the shortest time, and if by profit-sharing, share-purchase and the like they were going to stimulate the interest of the employes, they had done something towards it. He believed amongst the workers there was an untapped mine of information and ideas which, if it could only be tapped and stirred to effort, they would find amongst their workers many ideas which would increase the efficiency of the organisation, and as they worked for the increase they would be making bigger profits, serving the community, and reducing unemployment; and the result of all that higher efficiency would be a considerably higher reward to the workers. It therefore seemed to him that with profit-sharing and co-partnership they would solve many of their difficulties, bring a bigger reward to the workers increase the efficiency of their industry, help to solve unemployment, lower costs of commodities, and bring them nearer to the happy time they hoped was coming when many of their difficulties would be solved.

Costing and Estimating Examination

THE results of the Costing Examination arranged by the Stationers' Company and Printing Industry Technical Board, and held at the Stationers' Hall on December 14, 1925, are as follow:—

First Class.—H. C. Bateman, C. A. Cansdale, T. A. V. Carter, A. V. Coombs, A. H. Cragg, S. H. Crawley, C. G. Dewar, C. F. Dodd, R. J. H. Dolamore, C. M. Frost, S. A. C. Graves, W. Hayter, R. R. H. Hazell, H. F. C. Humphreys, V. S. Ive, H. A. Killingbeck, H. L. Lewis, H. H. C. Maish, V. F. May, J. E. Moorcroft, C. H. Philcox (second place), C. G. Raven, J. W. Siney, H. C. Stagg, J. C. Tacey (first place), L. A. Turner, S. Verstage, A. E. Williams.

Second Class.—L. F. R. Apthorp, C. W. Beauchamp, A. F. Buller, Abbas El Sayed, T. S. Gough, H. S. Knapp, J. L. Lees, S. V. Peters, B. W. Tyson, B. Williams, A. H. Wood.

ESTIMATING EXAMINATION.

Twenty-one candidates sat for the Stationers' Company and Printing Industry Technical Board's examination in Estimating at Stationers' Hall on December 14, 1925. Mr. Alfred Langley, the examiner, has now issued his awards, which are as follow:—

First Class.—T. A. Carmody.

Second Class.—S. R. Brown, K. A. Buckler, L. C. Chipps, J. G. Cockerton, H. B. Cook, H. B. Dean, A. S. Free, L. A. Hamilton, A. J. Larne, S. Ovenden, J. E. Pain, F. E. Potter, F. J. Stowell, C. A. Vere, G. J. Warren.

A Monotype Film

PUBLICITY by propaganda is on the increase, even for commercial purposes, and the Lanston Monotype Corporation prove themselves wide awake as ever by having had filmed the making of a monotype. This is easily said. But every journalist who was permitted a private view of this film was impressed with all that had gone to its making. The public will not be concerned with that, however, but they will be thoroughly interested to see the thoroughness, exactness and meticulous skill which go to the making of the wonderful machine which printers are so familiar with. It was interesting also to see the works of the Monotype Corporation away down in Surrey, where conditions of living must be conducive to good workmanship.

What use will be made of this film yet remains to be seen, but, unless we misread the minds of those who direct this great enterprise, this is part of a large scheme whereby the printing trade as a whole will have their imagination stirred and their spirit of enterprise challenged.

Lack of Business Training in the Printing Trade

By Dr. C. A. PROSSER, Director Dunwoody Industrial Institute, Minneapolis

[One of the best things at the U.T.A. Congress was an address by Dr. Prosser, who has been head of the vocational training work of the U.S.A. Government, and took charge of it during the rehabilitation of the heroes of the Great War. He is now head of the greatest institution of its kind in the world. The freedom with which he spoke, the gifts and grace of a sound thinker and incisive speaker, all gave wonderful charm to a wonderful address, which we hope will not suffer unduly when read in cold type.—Editor.]

SOME years ago an Italian landed in Philadelphia. He had to make a living, so he bought a monkey. During the spring and summer and fall he went about the streets of Philadelphia grinding out tunes on the grind organ while the monkey performed, incidentally collecting fees in small tidbits from lonely women and dancing children, and ever and anon some generous hearted man.

When the winter came on he could no longer follow his usual occupation with the monkey. An Irishman came to his front door one day and wanted to rent the monkey. He agreed to pay 10 cents a day for him, also to keep the monkey so he would be no thinner when spring came and when he resumed his usual duties of climbing to the second-storey windows to collect the pennies in the tin cup.

Every Saturday night Pat came to the Italian's house and he paid his 70 cents for the rent of the monkey. This went on for two or three months, and finally the Italian said to him one day, "What you do with the monk?"

"Well," says Pat, "I will tell you. I live alongside the railroad tracks of the Pennsylvania Railroad between Philadelphia and New York. The cars go right by me back yard, and I hitch the monkey up on top of a little platform in me back yard. Every day there are forty trains of coal go by, and every train has forty cars on, and on every car there is a tramp. They throw coal at the monk. They haven't hit him yet, and I have 17 tons of coal." (Laughter.)

It occurred to me that I might have the temerity to be the monk and let you throw coal at me, not that I will get 17 tons, but that your Educational Committee and your organisation may possibly out of some heated discussion gain some benefit for its programme from things I want to say. Therefore, I beg leave to roll up my sleeves and to talk very frankly to you as employing printers about your situation. I don't want to intrude. I realise I am treading on rather dangerous ground. It is rather presumptuous for a person not actively connected with the printing industry to point out how far short you fall of accomplishing the thing to which you set your hands. And I know no place in America and no group of employers before whom I would stand with less fear to talk just that sort of thing.

I have, during the last ten or twelve years, talked before almost every great body of employers in this country on the subject of vocational training. I have seen the movement grow until to-day there are some thirty great national organisations of employers actively concerned and actively engaged to a greater or less extent in the effort to train their employes. But all that time has been the time of agitation and propaganda and promotion. So all of us have done the felicitous thing; we have patted organisations on the back and told them what wise fellows they were and what great work they were doing, what a noble endeavour it was and what splendid results were being achieved. That has been the felicitous thing.

TYPOTHETÆ IS PAST PROMOTION STAGE.

The time is past for that on the part of any man who attempts to deal constructively with this question. Certainly, after all the years that the United Typothetæ of America has been engaged in his work, you have passed what I should call the purely promotional stage, and the time has come to take account of stock, to look the situation squarely in the face ere you begin your journey—not strange and new, but glorious and, I hope, victorious.

One can with courage and without fear talk to your organisation from that standpoint, not only because you are past the promotion stage and actively engaged to-day in constructive work on a large scale, as all evidence given from this platform and from this floor clearly shows, but because you are the outstanding organisation of employers in this country in your accomplishments. I ought to say that lest you misunderstand my criticism, for my criticism will not be directed to this organisation; it is a criticism that could be laid at the door of every great national association of employers in this country.

You have done more than any other organisation of employers. You have had wise leadership. You were the first of all the great national trade organisations to engage in a widespread way to grapple with the problem of training your workers, and you are commonly acknowledged to be the leader in this country. There are probably more schools of printing than there are schools for any other line of practical work, not even excepting the machine shop, which has been the traditional manual training activity and is a carry-over from manual training days in this country.

Furthermore, you have very actively, very energetically, very skilfully organised and systematised your scheme of training, and at your New Orleans Convention I am told you set up the path to be followed, a path from which you have not deviated. In other words, you are "all dressed up and no place to go." (Laughter.) You are not exactly "lit up" like a bartenders' parade, but you have organised a great campaign, you have put great generals in charge of the movement, you have rolled the war drums, and you have called for the march on ignorance and incompetence and lack of skill and absence of trade knowledge and low standards and all the rest of that thing in your business, which you hope to reach by training. The tragedy is that the rank and file of your organisation are failing to meet your expectations in carrying out your programme.

Now you are no different from every other great trade organisation in this country. The same thing could be said at a meeting of the bakers, of the machinists, of the foundrymen, of the paper and pulp men, of the biscuit and cracker manufacturers, of the canners, and of some twenty-five or thirty other great national organisations which I might name, but whose names are entirely unnecessary. The difficulty doesn't lie with your programme; I subscribe to it. As a person engaged in this movement during the last 25 years, I want to say that I think it is the most constructive piece of work ever offered by any trade to its membership. The harvest lies there with its opportunity, but the labourers are few.

WOEFUL LACK OF PRINTING TRAINING.

What is wrong with the situation? I wouldn't be surprised at it if this were a low-grade industry. But this is one of the greatest of all occupations. It calls for the use in the business of perhaps the greatest amount of education of all lines. It is the thing to which there is the least opposition among the academic, because it is popularly believed that a man can get considerable of an education just by sticking type at the case. Yet, while that is true, there are great areas in this country where not one single bit of training is being done for your line of work. The majority of cities over 50,000 people in this country are either giving no printing training at all or simply playing with the job. And so far as all of the great mass of population in communities of less than 50,000 population goes, absolutely no training has been provided.

You have set up a wonderful library of information with regard to your trade. It is only read by 50 per cent. of your own members, and what shall you say of the group that lies out beyond your own membership? You have set up, to my mind, the best course of training and the best lesson sheets that are being produced in this country, either by a national organisation or by any school, taking them by and large. They are there to use. Who is using them? Not even the schools in this country where the printing work is being carried on are using these things.

I know down deep in your hearts you are saying "There is a young Lochinvar from Minneapolis coming down here and doing the very rash thing of telling us about our shortcomings." And I would not be faithful to my own feeling with regard to this matter if I didn't do exactly the thing I have done on this occasion. This is the situation to which I want to call your attention very rapidly. There is a good deal of talk in this to-day, glorifying the ancient age of the craftsman and that ancient day of apprenticeship. What are the real facts about it?

The ancient apprenticeship training was very narrow. It was confined to fixed processes that remained unaltered over centuries. No change in tools, no change in simple processes, no change in the amount of knowledge required, everything could be taught on the job slowly and laboriously.

That is true of the printing industry within the last century on our own shores, not to say anything about the printing crafts of the Middle Ages. Sometimes we believe because printing has become specialised, because it uses all sorts of machines to get its work done, because men must attain a high degree of skill in the performance of a few things in the industry, there is no longer a demand for any intelligence, and therefore no longer any demand for training.

WHAT PRINTING REQUIRES OF TO-DAY'S CRAFTSMEN.

The very opposite thing, gentlemen, takes place and began to take place at the time when modern knowledge, modern invention, progress, tools, processes, inventions of all kinds came into the world to change things, and the problem to-day is how we are going to keep up with the procession. Take the printer who printed from wooden blocks under a press that he turned round and round like a cider press, and consider what he had to know by the side of what your foreman has to know to-day, and by the side of what these young fellows in your shops will have to face in the flux of your industry yet to come, and you have what I mean to tell you, when I say that the process of the onward march of the machine and the iron men has increased the demand for adaptability, for the capacity to use facts, for the exercise of intelligence in dealing with facts as never before. If you don't believe it, think of the man who drove oxen and then think of what you think when you step out the door of this hotel and trust yourself to the tender mercies of a cab-driver. You don't care whether he is a college graduate or an engineering graduate or not, but you do want him to be master of all procedures necessary to get you down to your train on time without killing you, and you hope without giving his cab cauliflower ears.

There are an infinite number of ways of handling this problem. Preparatory schools for young fellows, in a sheltered way getting ready for going into the printing industry. Yes, but that isn't the solution of the problem, and never will be. Extension training for the man on the job to keep him up, with the constantly shifting, constantly fluctuating, constantly advancing glorious demands of his occupation, with all of its opportunities spreading before him. If you look back over your own life, you will realise that the most that you know to-day that is worth while you have gained by experience, step by step, as a child climbs the stairs.

After all, the big mass problem in all these lines of industry is to give the men the training that they need, when they need it. You cannot turn that over to a school and fold your arms and say "Let George do it." That is still the ancient problem of the shop; and you are never going to get very far in this movement until the shop comes to realise its ancient responsibility once more. The shop can take these boys after they have been two or three years in printing schools and put them on the job. They have ideals, the have some accuracy, they are not speeded up, they have to be dealt with tenderly and led during the first six months on the job; they are pretty valuable material, and any man is a fool who gets a chance to take them and doesn't.

You may have such a school in your own community, like an acre of diamonds underneath your feet. Do you know it, and have you ever gone there to get any boys, or do you take the first ragamuffin who applies at your door for employment?

AMERICAN EMPLOYER HAS NO VISION.

What is wrong with us? What is wrong with the American employer? I will tell you some things that are wrong with him. Your average employing printer has no vision for the future. He is living to-day by daily bread and daily life, taking advantage of daily opportunities, but he

doesn't plan for the future so far as training is concerned. He is quite willing to plan for the future so far as machines are concerned. He will throw out anything he has if some glib salesman comes along and convinces him that he has something else better to offer, and he says to himself: "During the next ten years I may wear out that blooming old machine, but I will get profits out." He will do that, that is customary, because we have come to pin our faith on machines instead of men, and there is a limit to which you can go with that sort of faith. Some way or another we have got to drift back to some ancient conceptions that the worker does play a part in this business and that the machine can never take the place of human intelligence, and that as the machine advances in its all-conquering march in your business, it doesn't decrease the necessity for intelligence; it simply increases it. You cannot pin your faith to the machine alone.

The second thing is that your employer sometimes is a cuckoo in his business. He is a pirate. He wants somebody else to prepare these apprentices. He wants to steal his journeymen from some other concern, away from town if possible, because that is less embarrassing, but at home if necessary. So he is a cuckoo in that sense.

In the third place, he has the spirit of "Let George do it." In the fourth place, he doesn't always live up to his agreements. I am ashamed to say it, but I know places in this country where employers have entered into very definite agreements with schools, the plan being deliberately set up as to what the schools would do and what the shops would do in joint efforts to take boys, train them under a co-operative scheme, or a part-time scheme of some kind, for the demands of business. The school never breaks its word. The employer sometimes breaks his word.

NO LONGER UP TO THE FOREMAN.

Another thing, the employer forgets that what he is running under his roof with his business and its constantly shifting and fluxing and increasing demands is the all-time-honoured pick-up education at its worst. We have been accustomed for a long time, with the breaking down of apprenticeship, to the idea of throwing back on the foreman the job of training. But as the years have gone on, any sense of responsibility on the part of that foreman for doing that work has decreased, any interest he has had in the problem has gone, any ability on his part to confer instruction on other people has gone. How can you expect him to confer on other people what he doesn't himself know? And, furthermore, how do you expect him to be able to put over that sort of instruction when he doesn't know anything about the job of teaching other people his craft?

There are a great many employers in this country who keep away from their shop. They are juggling the dollars in the counting-room; they don't know what is going on back there; they have left that problem entirely to the foreman. There are too many foremen in this country who are opposed to this idea of training boys for the business because they don't want boys around their shops who know more than they do, who have a higher schedule of performance, who have a better taste in the production of work, who have higher ideals of workmanship they can realise if given a chance.

I know places in this country, some of them are in the printing trade and some of them are in other trades, where the men slip around to evening school and say, "Don't let the foreman know that I have registered in this class, because if he knew it he would make it uncomfortable for me down in the plant." So if some of you are interested in this proposition, you would better look behind the doors and see what your foreman is doing.

There are employers in this country who don't hesitate to go out to the gold links and pay a fancy price to some Scotch golfer to teach them the game stroke by stroke, because they have learned by sad experience early in the game, or from what they have been taught by some others, that you cannot get along very well in getting proper stance and stroke and form in golf unless you are taught right from the start. This thing of going out there and watching behind the shrubbery while some other fellow beats the ball around and wait until he gets over the hill, then going on the links and doing it yourself, is a perfectly foolish, idiotic thing. That is the way most men learn their trades to-day—just that way. So if you think it worth while to pay Scotty five dollars an hour to teach you at golf, just for your pleasure, it might be advisable once in a while, when you see it wise to avoid that system of pick-up education in order to be efficient, for you to look behind the scenes in your own shops and find out whether some such method as that might not work for your own people behind the scenes. (Applause.)

HOW TRAINING UNDER FOREMEN PAYS.

From experiments that I have carried on in a foundry within the last year, I am prepared to stand on this platform and make this declaration, that a scheme of training put into a print shop under the auspices of a foreman who knows how to teach and is given to understand that is his responsibility, will pay for itself within a year, over and over again. I have seen fellows in a foundry, rude helpers, not earnest, well-prepared, well-educated boys—I have seen helpers in the foundry taken off into a bay, put under the leadership of a special instructor who, within six months, were turning out more and better work than many of the journeymen on the shop floor.

So the scheme is more than paying for itself, even if you have to do it all yourself. But you don't. There isn't a single city of more than 50,000 people in this country, and I doubt if there is one of over 25,000 people, wherein it would not be possible for you to organise a scheme to get the school end of that training done at public expense. Take this devil of yours, smeared with black ink, running around in a circle like a dog after his tail, with no duties assigned and no systematic instruction, and put him under some instructor to bring him up in the way he should go, so that when he gets older he will not depart therefrom.

There are a great many employers in this country who are not sold on the idea of training at all. They hope that God will take care of them some way—and He will. (Laughter.) They have pinned their faith to the machine. They are going to pirate on other people's workmen. They are going to get somebody, if it is only to load the extra cost of waste and poor workmanship and lower price per page that you get for your output on the consumer, as long as he is able to stand it, rather than to come back and start in at the foundation to raise up in your business the crowd that will do the

work the way it ought to be done so you won't worry while you are out on the golf links.

Fundamentally, the trouble with most American employers is that they are ashamed of their business. I hesitate to say that. Most men are ashamed of the way by which they climb to their high estate. They want to forget it. They have lost their interest in the thing behind that door; it is the counting-house, and getting off at two in the afternoon. They are business men now, and this ancient craft at which they toiled so many of them so many years, and through which they came by sheer force of superior qualities as well as business instinct, is something in their lives that is past and gone, and they are ashamed of it. They don't want to be reminded of it. They don't want their children to know that papa ever set type at a case or that papa ever ran a press or that papa was ever a foreman in a composing room.

HAVE A PRIDE IN YOUR BUSINESS.

I am not saying that for a joke; that is true. You can search your own heart. I know lines of business where it is true; and the dirtier the business so far as getting your hands dirty, the truer it is. Now, printing is a nice, respectable occupation. You can set type all day with a collar on; you might run a press all day with a collar on; you can operate a linotype with a collar, and all the rest of it. Search your own heart. If that is your attitude, what is the use of your talking about the men back in the shop not having any pride in their jobs? Do you think you can fool them on the question of whether you have any real pride in your business? You cannot do it. They know. If they be something low, unattractive, undesirable, semi-disgraceful, these steps by which you climbed, and you show it, inadvertently, possibly—certainly you would be too crafty to show it openly and designedly—what do you think they think about it?

"Oh," they say, "the Big Guy, he has forgotten all about what he did; he is expecting me to do these things now. I hate it!"

I believe every man comes to the time in his sunset years when, looking back over his past life, just two things stand out to him as achievements worth while. One is to raise a good family, and the second is to be proud of his craft. When the time comes that he loses that ancient pride in his business and neglects it and reflects on it and lacks enthusiasm for it, or debases it in any way, he is losing one of the richest things in his life, and he is the great sufferer therefrom. (Applause.)

When I see a man who has claimed to succeed in some business crawling at the feet of college professors as if they were a superior lot of human beings, it makes me so mad I hardly know how to express myself. The constructive thinking of this country is being done in business life, and there is no finer training in this world in the processes of thinking than to have to face business problems through which you must think your way with the resourceful use of facts and intelligent thinking procedures in order to get somewhere in your business, when the mistake you make is a mistake that cost you money. That is the proposition. Why be ashamed of it? Give all honour to culture and refinement and to college professors, with their dealing with their problems in their classrooms and their theories. They are making the world rich every day with their contributions; but you have a contribution just as big to make in your own business. Why be ashamed of it?

And one of the finest ways to put that business back behind those closed doors, where you would like to see it be, not to mention anything about the profits that are sure to come, is to inaugurate some scheme of training that will bring back to the craftsman on the job an ancient interest in the business, a sense of pride in achievement.

ONE'S JOB AND ONE'S BUSINESS.

I would like to set up two little pictures for you and then I am done. I should not worry about this country very much if two things were to happen. If, when he knelt down by the side of his bed, for example, the journeyman in your shop and the apprentice coming on were to pray about as follows:—

"Oh, Lord, I thank Thee for my little job. It is *my* job, and it will be faithful to me just as long as I am faithful to it. It is *my* means of daily bread. It gives me the discipline of life; it occupies in an interesting way my daylight hours. It is a challenge to my endeavour. Thanks to the training which has been established, it opens up opportunities for promotion and better wage for the future. My little job will be there to-morrow morning when I go back. Help me to live up to its demands and requirements. Help me to discharge its duties faithfully. Help me to make out of my job and all the jobs down the line that count the most, so that I may be in deed and in truth a workman and a man."

And I would like to see the employer when he kneels down by the side of his bed say:—

"Oh, Lord, I thank Thee for my little business. I have built it; I am proud of it. Let me have no ungodly sense of pride in my achievements, because so many have helped me get where I am; but let men ever forget the way by which I have climbed. Let me never avoid my sense of ancient responsibility for it. Help me to keep my workshop clean and sweet. Guide my hand and my arm and my purse and my interest and my time while I endeavour to take the fellows who are coming along in the business after me and give them the opportunity to make the most of themselves. To-morrow morning my little business will still be there. Help me to live up to its demands at the best, so that when old age and infirmity overtake me and I come not within sight of the golden castle of my dreams, may I still be thankful for life, tender memories that are good and sweet, many which cluster around the old job, and may the evening's twilight find me gentle still!"

On Thursday evening, January 7, the directors of Messrs. E. J. Arnold & Son, Ltd., printers and educational publishers, entertained their staff, to the number of 572, at the Majestic Café and Restaurant, City Square, Leeds. In the absence of Mr. E. G. Arnold, and from whom a message was read, the guests were received by Mr. H. Wood, a director of the company, and an excellent dinner was then served. Dinner over, the toast of "The Company" was proposed by Mr. John Smith, foreman in the pen-ruling department, in an interesting speech, in which he traced the gradual growth of the firm from very small beginnings, likening it to the trickling stream which, ever enlarging, becomes eventually a mighty river; he also voiced, on behalf of those present, their appreciation of the directors' hospitality. The toast was responded to by Mr. H. Wood, who emphasised the loyalty and good feeling that exist between principals and employes. The dinner was followed by a dance.

Letter Headings for the Export Trade

Field for Service for Progressive Printers

By E. A'B.

A MINOR improvement which might very well be made in the conduct of most manufacturers' export trade would be the provision of a special letter-heading for use with any country with which the market might be conducting any large volume of correspondence. Such special letter-headings are probably of greater importance to small makers, who in their initial efforts in a foreign market have to undertake a very large correspondence with all sorts and conditions of clients, than to the very large and well established maker dealing with each country through a single channel such as a branch house or a sole agent.

It should never be overlooked that no matter how well designed and well printed the English letter-heading may be, when it is opened and read in a foreign country it strikes a jarring note. It is strange—it is foreign. The language, its design, its size, the very type which is favoured, are all different from the style to which the reader is accustomed, and it is precisely this feeling which the manufacturer, who is also a salesman, desires to avoid when approaching a potential customer.

The printer who by reason of his almost exclusive occupation with the home market may not hitherto have appreciated this particular difficulty which besets the path of the exporter would do well to remember that one of the most remarkable manifestations of the war has been the growth in almost every country of a very exclusive nationalism, which regards everthing foreign as a thing to be banned and proscribed by every possible means. The manifestations of this spirit are various. In China it is frequently carried to its logical conclusion by the murder of the foreigner; in India the Swaraj movement at one time seemed to be tending to the same thoroughness; but in western European countries the national dislike of the foreigner and all his works is shown chiefly in hostile tariffs. The general feeling is very well exemplified in a leading article which appeared recently in a Spanish electrical paper, wherein its readers were exhorted to avoid the purchase of imported wireless goods, and to fight against foreign interests "which would make slaves of the nation for generations!" Even in the English market threats and reprisals against dealers in goods of foreign origin are not entirely unknown.

National feeling having reached its present pitch, every exporting maker should recognise this latent antagonism or resistance, and take the greatest precautions not to make it active. It is even possible on many occasions to turn the feeling to account, as witness the advertisements of one Midland engineering firm which, when advertising in the Irish Free State, uses its agent's address, and instead of falling into the usual error of expecting the description "Best British Manufacture" to induce sales there, stresses the goods as being built "Oóib seo i n-éinionn a úsáioeann"—for the Irish User!

Granted the importance of a maker's foreign publicity being specially drawn up to conform with the national style and to avoid upsetting the national susceptibilities, it is at least of equal importance that in the subsequent correspondence, where the maker gets into closer and more intimate touch with his potential customers, he should, by complying with national characteristics and customs, try to promote the spirit of confidence, which is so helpful in developing trade. In most countries the use of typically national letter-headings would be one of the surest means of promoting such confidence, and giving the customer the feeling that he was dealing with a maker probably of his own nationality, but at any rate with one who would be entirely conversant with his requirements.

A DUTCH EXAMPLE.

The idea, although new as far as the majority of English firms are concerned, has for many years past been adopted by certain Dutch merchant firms, and the writer can personally vouch for the fact that in many establishments with which they deal the English letter-heading they use and the perfect English employed in the letters sent to British houses combine to ensure that such transactions are handled by suppliers exactly as they would handle a transaction with an English firm in the next town, and without the onerous stipulations with which a maker is apt to make when presented with a foreign order! In a slightly different field, most of our readers, when they next receive through the post the Dutch catalogues which (like the first snowdrops) herald the approach of another spring, will be able to judge for themselves how far the typical English appearance of such literature and correspondence has counted in the successful merchandising of such productions in a foreign country where local competition is such that it would be difficult to find any buyer situated at a greater distance than a couple of miles from an English nursery!

SPECIMENS.

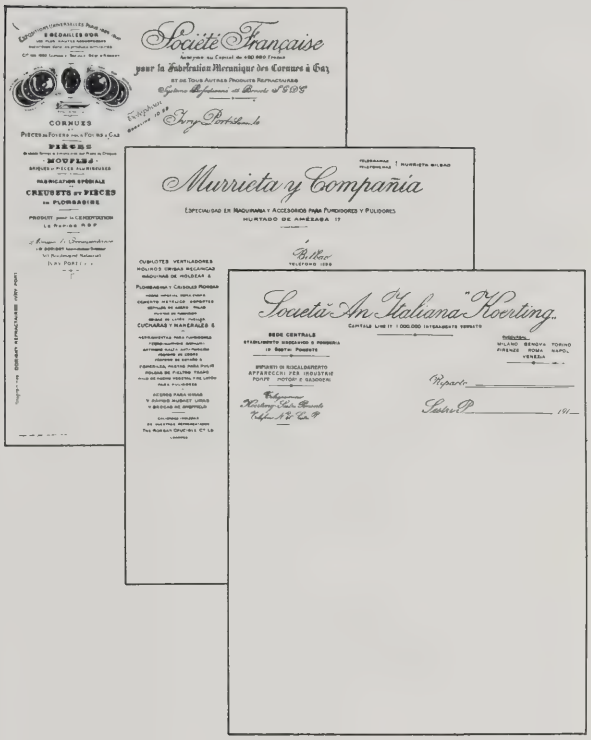
Whatever may be the merits of a national style in letter-headings, no excellence of layout can detract from its strange and unfamiliar appearance when it is used outside the confines of the country in which it originates. Apart from the layout, however, the English size of letter paper is usually 10 x 8 in., whereas the continental practice is more in the neighbourhood of $11\frac{1}{4}$ x 9 in. English commercial envelopes are usually about 6 x $3\frac{1}{2}$ in., while the shape almost invariably used on the continent for commercial communications is about $6\frac{1}{2}$ x 5 in.

To gauge the measure of the "foreign" effect which a typical English letter-heading makes upon the recipient in another country, we have only to compare this with some specimens from other countries. The examples which follow have been selected from the heavy engineering trade:

THE TRADE NAME.

In the effort to obtain a close approach to the national style of his correspondent, the manufacturer is indeed fortunate who possesses a name

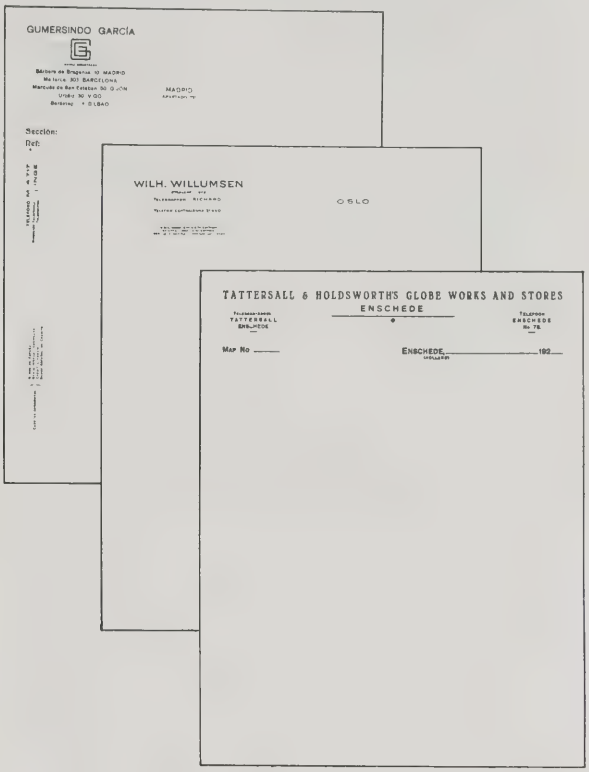
which is as cosmopolitan as "Martin," which is one of the surnames which is at home in most countries. "Martin & Co., Ltd.," is as familiar in England as is the "Société Anonyme Martin" in France, or the "Società Anonima Martini" in Italy. In the way of impersonal trading names such appellations as "National" and "Imperial" can be rendered almost intact into most



Lithographed headings in this style are much used in France, in Spain, in Italy.

languages. Though a translated trading name may have its drawbacks, those of us who may not be acquainted with the German language (for instance) have only to recall their own feelings when struggling with a journal full of advertisements or a number of German letters, and remember the difficulty experienced in separating the name from the trade, and the address and street number from the date of establishment of the firm or the telephone number, and such like extraneous data, to be quickly assured that it has many powerful advantages to recommend it.

It is perhaps hardly necessary to add that the use of special letter-headings for each foreign market is not suggested by itself as an infallible means of immediately enabling British export trade to resume its pre-war position. It is, however, one of the minor tactics of a wise and far-sighted salesmanship which might be profitably employed in a great number of instances, and it is a scheme moreover where the energies and the knowledge of a progressive printer might advantageously supplement the efforts of exporting manufacturers with profit to both parties as well as an undoubted improvement in the prestige of British methods.



Specimens from Spain, from Norway, from Holland.

New Companies

W. V. Bowater & Sons (1926), Ltd. (211,133).—Registered as a "public" company on January 16, with a nominal capital of £400,000 in £1 shares (200,000 8 per cent. participating preferred ordinary and 200,000 ordinary). The objects are: To adopt agreements (1) with W. V. Bowater & Sons, Ltd., and Sir Basil E. Mayhew, K.B.E., the liquidator thereof; (2) with the Thames Export Packing Co., Ltd., and F. J. Duck, F.S.A.A., the liquidator thereof; and (3) with A. H. Green & Co., Ltd., and the said F. J. Duck, the liquidator thereof; and to carry on the business of manufacturers of and dealers in paper of all kinds, and articles made from paper or pulp, and materials used in the manufacture or treatment of paper, stationers, printers, photographic printers, photo-lithographers, engravers, envelope manufacturers, paper bag, account book and box makers, photographers, manufacturers of playing and other cards, dealers in parchment and stamps, packers, exporters and importers of paper, paper waste, cardboard, pulp, and other materials, packing, finishing, forwarding and shipping agents, carriers, etc. Minimum cash subscription, seven shares. The directors are: Sir Thomas Vansittart Bowater, Bt., M.P., 8, Prince of Wales Terrace, W.8; F. H. Bowater, 35, Chester Square, S.W.1, paper merchant; N. V. Bowater, Conifers, St. George's Hill, Weybridge, paper merchant; E. V. Bowater, Little Tylers, Esher, paper merchant. Qualification, £100 shares or stock. Remuneration, £300 each per annum; chairman £350. Solicitors: Linklaters & Paines, 2, Bond Court, Walbrook, E.C.4. Registered office: 159, Queen Victoria Street, E.C.4.

The National Stationery Bill

THE Select Committee on Publications and Debates Reports, in a report recently issued, state that many Government Departments, in conjunction with the Treasury and the Stationery Office, have fallen in with their suggestions for economy. The Committee say they feel that their work has also contributed towards improving efficiency of administration in matters relating to printing, stationery, and publications. Replies to the circular-letters issued by the Controller of the Stationery Office to the Departments have satisfied the Committee that on the whole the Departmental Stationery Committees are working successfully, but while in 1922-23 the estimate was in most cases very much higher than the expenditure, owing to the fact that expenditure on stationery and printing in the years immediately following the war was shrinking far more than was anticipated, in 1924-25, in many Departments, the expenditure rose again above the estimate, and a Supplementary Vote of £45,000 became necessary to enable the Stationery Office to meet its obligations. A higher estimate was therefore essential for 1925-26.

Mr. W. R. Codling, the Controller of the Stationry Office, gave evidence before the Committee on various occasions, and was questioned at considerable length, and these are some of his replies:—

Mr. Hall-Caine: Have you found that since the war Departments are going back to the better qualities of paper, or have you allowed them to?—On the whole the economies effected have been sustained.

That is the effect generally?—For instance, in the Public Service generally only buff envelopes are supplied, whereas before the war cream envelopes were supplied. Such envelopes remain for Cabinet Ministers, and certain exalted persons are allowed to have them, but in general the bulk supplies remain as they were during the war.

Asked the names of the principal Departments which had not replied to his circular-letter on Stationery Committees and their minutes, Mr. Codling said they were the Customs and Excise, the National Savings Committee, and the Public Trustee.

Mr. Ramsden: It appears from the experience that I have had that the Customs and Excise are people who rather want looking after if they are as expensive with the remainder of their stationery as they are with the envelopes that they send to one when they are demanding income-tax. I am only a very poor man, but I have frequently three demand notes, in three separate envelopes, in the same morning. It seems to me a very extravagant waste of stationery, and if they are using all their other stationery to the same extent, I am not surprised at any figures that appear.

The witness: I do not hold a brief for the Customs and Excise Department, but I think the answer to that probably would be that it would be more costly in labour to bring those together when they are assessed under different heads than it would be simply to send them out in separate envelopes straight away.

Mr. Ramsden: I do not say the forms may not be necessary, but it appears to me that the envelopes are not.

Mr. Burman: A great number of people, when writing to a Government Department, would put a postage stamp on the envelope when it is not necessary. I suppose it is a kindness on their part to send the envelope. Of course, a great many people are not so well informed.

Modern Printing Processes

THE District Committee of the Joint Industrial Council in Buckinghamshire and District held their first lecture at Aylesbury on Tuesday, January 19, when Mr. J. R. Riddell, Principal of the London School of Printing, gave an address entitled "Modern Printing Processes."

He dealt with the relief, planographic and intaglio methods of printing, drawing comparisons between the various processes, discussing their possibilities and limitations. Reference was made to wood-cuts, process blocks (line and halftone), three- and four-colour printing, lithography, offset, collotype and 'gravure. The details were of an informative and practical character, enabling those not acquainted with the various processes to understand the fundamental principles of each of the methods referred to.

The hall was packed, and keen interest was taken in what Mr. Riddell had to say. This was fully evidenced at the close of the address by the keen questions and the frank expressions of divergent views by those present.

Mr. Ralph C. Hazell, who was in the chair, and the members of the District Committee have every reason to be satisfied with the result of the first public meeting arranged by the Committee.

The next meeting will take place on Wednesday, February 24, when "Lithographic and Offset Printing" will be the subject.

Bookbinding

An interesting lecture on this subject was given at Stationers' Hall, London, on Friday, January 8, by Mr. A. S. Colley, managing director of Messrs. A. W. Bain & Co., Ltd. Mr. John L. Mercer, Chairman of the Master Bookbinders' Association, was in the chair. Mr. Colley dealt with commercial bookbinding in transition, its origins, progress and objective. This was the fourth lecture of this series of the Stationers' Company and Printing Industry Technical Board lectures. The fifth lecture of the season will be given on February 12, when Sir Charles F. Higham will speak on "Advertising."

Some Short Stories on Selling

Lessons for Printers' Travellers

By THOMAS H. BECK, President, Collier's, the National Weekly

I WANT you to know in the beginning that I know nothing of scientific salesmanship, if there is such a thing. Everything I may tell you will be things learned out of my own experience as a canvasser, as a salesman and as a sales manager.

I learned many things as a canvasser. I started in that sort of work years ago. I think it is the best training in the world for one who wants to be a salesman. Those of you who are old enough may remember me, because I was with the Twenty-Mule-Team for a number of years, and I was the last one on the left, as you may recall, if you ever saw the team.

Among the things I learned as a canvasser was that footwork counted quite as much as head work in selling. I want to emphasise and reiterate that, that footwork is quite as necessary as head work.

I remember well the best day I ever had. It was the best day because it was the longest day. I was in Reading, Pennsylvania, in a Pennsylvania Dutch hotel, sitting in the lobby one evening talking to a fellow salesman. We got fairly well acquainted. Finally he said to me, " Let's have breakfast together in the morning."

I said " Yes, we'll do that. What time do you have breakfast?"

" At six o'clock." I had been in the habit of getting up around eight and having breakfast at 8.30 or 9 o'clock. In those days I thought I was as strong and healthy as he was, so I got up in time, and was out on the trade at 6.30.

We worked all day, had a stand-up lunch, came back about six o'clock, had supper, and went out that evening and worked the drug trade. I was selling borax. When I got through that night I had twenty-two retail orders, the largest number I had ever taken in one day, simply because I put in the foot work to get them.

ADVANTAGE IN DEMONSTRATION.

I also learned in those days that it was not sufficient to ask earnestly for business. I found, too, that it was very advantageous to demonstrate as far as possible everything I had to say, and not trust to the prospect's thought speed. People vary in thought speed, in my estimation, from about 5 per cent. to 95 per cent., whereas they vary but slightly in their ability to see, to hear, to feel, to taste and to smell.

I can give you some little idea of that. Assume for the moment, if you will, that I were a salesman selling pianos. Imagine attempting to describe the tone as against someone playing the piano to demonstrate the tone.

Or, as another example, let me tell you a story of my experience in book selling. We had a set of books bound in a very strong, heavy, wearable buckram. The salesmen used to dilate to a considerable extent on what very good buckram it was. It suddenly occurred to me to give the salesmen small cut samples of buckram, and let them take it out and ask the prospects to try to tear the buckram—it was so tough there were very few men who could tear it. That at once demonstrated its strength.

When I was in the motor car business one of the talking points of the Locomobile was ten inch upholstery. I found it was much simpler to let the prospect sit in ten inch upholstery and feel the comfort of it than to talk about it, because he would remember the feel and comfort long after he had forgotten how many inches deep it was.

I will tell you a little story that illustrates another point I learned, which is not to prejudge prospects. One evening, when I was selling what were then called horseless carriages, there came into the showroom, about half-past five, a man dressed in a cutaway coat, with a top hat on the back of his head, rather high water striped trousers and patent leather shoes. In those days we had many prospects who were no more than curiosity seekers. As I saw this man come in I said to myself: " This is a floor-walker from Macey's." I was anxious to get away, because I was courting the lady now my wife, and I was afraid somebody would get there first.

However, I remained to see him, and I showed him all the models on the floor. After a time he said: " I don't know whether to take this one or this one or that one or to take all three."

Then I knew he was a faker. (Laughter.) So I centred his attention on one,

" Very good. I think I will take that. How much is it?"

" One thousand six hundred dollars. Of course you know we require a cash deposit."

" Oh yes, I suppose so. That will be all right. How much?"

" Four hundred dollars."

" Have you any blank cheques?"

" Yes, we always have them'.' (Laughter.)

" Would you mind making it out?"

" Certainly not."

I went over to a desk and started to make out the cheque. As I was making it out he said: " By the way, how much did you say it was in total?"

" One thousand six hundred dollars."

" You might as well make the cheque for the entire amount."

I did, and he sat down and printed his name —one of the best known millionaires in the United States—and walked out of the shop. After that I spent most of the next six months trying to find him to sell him the other two. (Laughter.)

ANTICIPATE BUYER'S OBJECTIONS.

In my working experience I have found it very profitable to analyse your near sales or no sales. Usually if you analyse your failures to sell, you will find there are not more than five or six reasons or excuses for not buying, and if you know those, you can anticipate them and increase your sales.

That brings me to my next point; learn to anticipate the buyer's objections or excuses.

The late Mr. Hooper, who owned the Encyclopædia Britannica, was solicited by me one time for advertising. He finally said to me: " Tom,

the only thing that counts with me is orders."

"Is that so?"

"Absolutely."

He wanted me to guarantee a certain number of orders from a certain number of pages in the magazine, which is not only not ethical but not possible. Nobody can do that. That would not be a sale if you made it.

"What if I go out and get the orders first? How many orders would you expect to get from three pages?"

"Twenty."

"If I go out and get more than twenty orders as a salesman for you, do I get three pages? The proposition is not tied to the other. I will clean up one deal before we start the next."

"Yes."

"Get me a salesman's outfit."

So he got the salesman's outfit and I started out. I was to get twenty orders. I got seventeen orders the first week, and ran out of all the order blanks that were in the sample outfit. Out of that number I sold two people I knew. Those didn't count. The next week I worked three days and got five more. So I got him twenty-two orders.

When I came in he said, "How the hell did you do it?"

"Well, it's a good book, isn't it?"

"Oh, yes, of course." (Laughter.)

I had gone out with an inspirational talk, as I called it. That is to say, I endeavoured to sell this book to business men for use in their own businesss, sincerely feeling that it was more profitable to read the Encyclopædia Britannica than it was to read Robert W. Chambers, and I was prepared to demonstrate it.

I had a volume with me, and when I came to the point where I wanted to show it, I soon found the majority of prospects would say, "Oh, my goodness, the type is so small I'd ruin my eyesight reading it."

I knew I was not going to win my bet unless I overcame that objection. So it occurred to me to say early in my sales talk: "Of course, Mr. Gordon, there is nothing the matter with your eyes, is there?" (Laughter.)

The man who wore glasses might say: "Well, I have a slight astigmatism, but the glasses correct that. There is nothing the matter with my eyes."

"Then you have just saved $100 because you can read this small type." (Laughter.)

GET IN STEP WITH BUYER.

In another instance we had many canvassers working from house to house in a good section of the city, where they ought to have been able to make many sales, but did not. I called the men together and asked what was the principal objection. They told me all the ladies said they had too many magazines, and didn't have time to read any more.

So we told them to say early in their talks: "Of course, Madam, you no doubt take ten or twelve magazines."

The invariable reply was: "No, I only take three," or they would not say anything, and would know that the salesman's argument or sales talk was predicted on the assumption of ten or twelve magazines. (Laughter.)

My experience has taught me that it is very wise and valuable to get in step with the buyer, to ask questions to which the only answer is "Yes." When you hand a cigar to a man, especially one not accustomed to smoking Corona Coronas, for instance, and ask him how he likes it, you make an immediate critic of him. He tries to find fault with it. But if you hand it to him and say: "This is a wonderful cigar, all Havana. You like Havana, of course. Look how it holds the ash. Get the aroma," he will say, "Yes, yes, yes."

If I want to get Gordon out of the room there are two ways of doing it. I can yank him out of the room or I can take him by the arm and talk gently and nicely to him, and lead him towards the door and say: "Now, Mr. Gordon, it is getting stuffy here, isn't it?" (Laughter.)

Another point: I have always had the best results when I have sold the prospect the result that accrues to him. Many of us overlook the buyer when we sell. We think only of ourselves, our desire for more orders and larger profits. If we'd only stop and consider the buyer and sell him the result that accrues to him, that is the thing he wants to buy. Nine out of ten men who come into my office these days to sell me something want to talk about themselves and their proposition. I don't know what I'd say if a man came in to me and made the start by saying: "I think Collier's is a great magazine, and I'll tell you what I think about it and why." I'd say: "Sit down." (Laughter.) We are all more interested in our own business than anything else.

That reminds me of another little story. My friend, Bruce Barton, is writing a series of articles of unusual interest, entitled "The Book that Nobody Knows." It has to do with the Bible. He is going to try to sell the Bible to the public on the ground that they really don't know it at all.

Well, if you don't believe that, I will give you a little question you can ask your friends. Say this suddenly in any audience: "Who was Jehovah, and what did he do?" Try it. See how many know the answer.

Wlel, to get back to Bruce's story. He opens the first article with a story about a social gathering, a dinner party. There is a lady of quality and social standing there, and a bishop is sitting next to her. She says aloud to the reader of the article that she knows that business men are most flattered by having women talk to them about their business. So she starts in to talk to the bishop about the Bible.

You may be interested to know the first thing the bishop says to her: "Madam, what passage in the Bible do you like best of all?"

"I like that part where the Lord turneth away the wind from the shorn lamb."

In parentheses, Bruce says, "In case one or two of my readers may think as this lady did, we will say that the quotation comes from Sterne's 'Sentimental Journey,' which is as much like the Bible as Elinor Glyn's 'Three Weeks' is like the Encyclopædia Britannica." (Laughter.)

She made a hit with the bishop because she talked about his business.

THE GREAT NEED OF GOOD SELLING.

I sincerely believe there is more need for good selling in the United States to-day than ever before, and especially in the printing trade. Progress requires selling. You know, perhaps, just as I do, that in the early days of natural gas they had to go from town to town and house to

house and sell the idea, because everybody believed they would burn their towns down if they used natural gas.

You know the old story of George Westinghouse and the air brake. The idea of stopping trains with wind. He went from place to place without success until Commodore Vanderbilt took a chance. There is the difficulty of selling aeroplane travel to-day. It will come. They will sell it yet.

Our higher standard of living has created wider markets than ever before. Luxuries of yesterday are necessities of to-day. Class products are now being sold in mass fields. I had an experience in that connection with a celebrated hat company. They made a $7 hat. They felt it was not only a quality product, but a class product, and that there were very few people able to buy and pay for $7 hats. When I showed them that Henry Ford turned out more cars at a minimum of $265 for the chassis than they did hats at $7 apiece they changed their viewpoint. They used the mass mediums to advertise class products to mass readers. They have enormously increased their business since that period, really enormously.

I have, perhaps, some odd ideas about selling: Among others, that anybody can sell—anybody. No married man can deny it, because he must have sold some woman once. (Laughter.) Of course, that is a thing on which you get no medals for repeating. (Laughter.)

The day of assertive selling has gone by. The salesman of to-day has to be armed with facts, with knowledge of his own business, and the prospect's business. That is particularly difficult in the printing trade, because you are doing business with so many people in so many different lines.

I think and feel that Socrates, Franklin, Montessorri were all great sales people. So was Lincoln. I like the Socratic method the best. If you read Franklin's biagraphy, you will see where he teaches selling by the method of suggestion, by the method of getting the other fellow to say yes.

I believe tools are much more important than rules in selling. In all my experience as a sales manager I have tried to arm the salesman with the proper tools. I learned the value of tools out at my country place. I ruined an awful lot of lumber and trim trying to cut an angle joint, a mitre joint, until it occurred to me to buy a mitre box and a mitre saw. Then I couldn't make a mistake.

EXPERIENCES IN PRINTING BUSINESS.

Now I come to my experiences in the printing business. Perhaps that will interest you a little more than what I have said heretofore. A number of years ago I was fired from Collier's. Somebody helped to sell me to my present principal owner and partner. He shoved me into the printing business, where I was a real hick. I didn't know a darned thing about processes, weights of paper, methods or anything of that kind. I did think I knew something about advertising. I did think I knew something about a variety of businesses.

So I tried to apply what I knew in that business. I found the salesmen in those days were selling principally numbers of colour processes and random ideas. They were trading on the buyer's weaknesses. A salesman would come in to the art director and tell him he knew a prospect, a big buyer of printing, who had just had a baby in his family. They would get out some pictures of babies and try to sell them for cigarette advertisements, for instance. Or, if the buyer loved horses, the salesman showed horses or hunting scenes. That is what they sold in those days. That was in the good old "chromo" days, when $100,000 was considered the limit of business that a salesman could handle or carry to the satisfaction of the firm and the buyer. That represented a salesman's maximum, except in the case of a specialty man who dealt with the largest tobacco companies.

The method of developing salesmen consisted of hiring, firing and stealing, any one of the three and all three. (Laughter.) They hired a man and tried him out, and if he was no good they would throw him out.

One of the first things we did was to hire cubs, bush-whackers, bush-leaguers, small game hunters. They went out for grouse, and if they ran into an elephant they ran home again. (Laughter.) We paid these cubs a straight salary, and each cub was assigned to an experienced salesman. They did all the dirty work for him, such as carrying sketches back and forth. We turned these salesmen loose so they could spend more time on the outside. Some of them previously spent only 20 or 30 per cent. of their time face to face with customers. The rest of the time they spent in the office to see whether the factory was going to get the work out on time or whether the art department was going to get the sketches on time. As soon as the cub was able to shoot something besides grouse he was given a bigger run to shoot elephants. We developed a large number out of those we hired, and very few had to be dropped.

[Here Mr. Beck showed a number of charts and transparencies, explaining them and proving his points.]

TRANSPARENCIES AND PACKAGE INSERTS.

By colourgraphic transparencies, a grocer in Brooklyn who was selling an average of twenty-one packages a week of a brand of biscuits without transparencies, his sales jumped to forty-nine per week. We can now sell a definite increase, based on past experience of grocers with this man's line. These transparencies are easy to put up and very difficult to remove, and they are not at all costly.

Another transparency was to show all prospective consumers that this particular dealer had this new package which was advertised in the newspapers and magazines. In the case of a shaving soap, the sales of a given druggist were increased from five packages a week to nine packages a week, with the use of a transparency and nothing else.

Now we come to package inserts. These are all sold on the result that accrues to the buyer and not on the basis of the process, the number of printings or the quality of stock or anything of that kind, not sold, in other words, on specifications. When the result is well sold, the buyer has little interest in the number of colours or processes in which it is printed nor in the specifications as to the stock, but leaves that entirely to the printer or lithographer as the case may be.

In one case, inserts manufactured to speed up the sale of six slow moving products were put in the packages of the fast moving products. These people had a circulation, a hand-picked circulation of their own customers who were favourably inclined toward them and their products, of twelve million—twelve million—and they could buy it for the price of printing. Now, whether that printing

cost them $2.47 a thousand or $3.47 was really not important, as you can see.

This opens up a field for any colour printer anywhere. Let him suggest coupons to go in a product, the coupon to be keyed so that results may be judged by the number of coupons that come back. Such coupons can be good for a booklet for nothing, for two cents or for any one of a number of things, such as a sample package of some other product. The coupon being keyed, the advertiser may know exactly what return he can get from the circulation.

The grocery, drug and many other trades are chuck-a-block full of such opportunities. How you can develop these things is pretty well illustrated by the hair net business. In one year, we made one hundred and forty million hair net envelopes. That is more than there are men, women and children in this country. We had something like twelve machines making nothing but hair net envelopes, and the four-colour envelopes outsold the black so fast every manufacturer had to use them.

The sales analysis of a manufacturer showed that certain dealers were behind the average and certain territories were below the average, though thy should have been equal to or above the average, based on purchasing power, accessibility, and the other factors that go to determine the value of a market. Letters were sent out in the name of and with the imprint of the local dealer to his customers. Incidentally, that made him indorse the product, because of his signature on the letter. Such a plan multiplies into vast quantities when it is started with a manufacturer.

In this case there was a coupon included that was redeemable only at the particular dealer's, so they have proof to show the value of the work.

DISTRIBUTION BY OTHER INDUSTRIES.

Another idea was a booklet on carving, showing the results that accrue from the use of goods, such as lard, compounds, and other food products. This is not distributed by the advertiser. It is packed by cutlery manufacturers throughout the United States, thus giving it an immense circulation all over the country, and a very effective circulation.

You can readily see if a salesman will deal with results and suggest to such firms that they use package inserts, and get cutlery manufacturers to agree to co-operate, there will be no trouble about the specifications, the printing or the competition.

Here is another and, to my mind, very important item. Manufacturers spend twelve thousand dollars for a page in a magazine, and, in some cases, spend $1,000 or $1,500 for a still life of a ham to go in it, and have a $15,000 or $20,000 copy writer write the copy, thus making a wonderful presentation offering a booklet. When you write for the booklet, as I have, you receive a plain one-colour letter on a very cheap grade of stock that reads something like this :—

" Dear Sir or Madam,—Yours of the 16th inst. received and contents noted. Replying thereto, we beg to advise that our goods are on sale at Whoozisis." (Laughter.)

In other words, a two-cent letter with a one-cent copy writer and no artist following up $12,000 or $15,000 worth of expenditure. Whose fault is it? We made an investigation one time from store to store—drug stores—on a well-known brand of cough drops. We found it had 86 per cent. distribution, which was less than they thought they had, but less than 3 per cent. of the stores had the goods where they could see them; all the rest of the drug stores had them in drawers or under the counter or hidden away. For ten cents we made a counter stand. This had holes in it that nothing would fit except the cough drops in the package. For ten cents the goods were brought face to face with the customers, not all the year round, but in the hacking and coughing season.

SELLING A POWDER CAMPAIGN.

In a similar case, we wanted to sell a direct mailing campaign to a powder company. This is the way we approached it. We sent down to the Geodetic Survey in Washington and got maps showing all the stumpage in the United States, divided into counties. We figured the square mile, and finally the acreage by counties. Then we bought a list of dealers and arranged that by counties. Then we went down to see them to talk about blowing out these stumps. We found that land worth, say, $50 an acre with stumps on it was worth, let us say, $170 with the stumps off. They suggested perhaps the bankers would finance the blasting of the stumps. We thought they would, too, because of the enhanced value of the land. The net result was a large mailing campaign to dealers. On top of that campaign to dealers was one to dealers' customers, selling them the idea of clearing their land, and incidentally using dynamite.

A portfolio is a tool. One was made up for salesmen, the title of it being " Circulation You Own and Control." It is on " Package Inserts," and tells what they do: Distribute Samples, Sell Slow Movers, Suggest New Uses. For instance, this concern uses a vast number of inserts every year especially designed to fit the can, giving new uses for their product to increase consumption. They use the magazines to get more customers and use colourgraphic advertising to increase consumption with their own customers.

Package inserts are used to increase consumption and build mailing lists, to sell other products, to make strong sellers out of weak ones. Here they are used to sell other products and guarantee the quality. Here to sell the complete line.

We use portfolios on direct-by-mail endeavours. With such tools it does not require a high standard of salesmanship to sell things. It requires persistence and intelligent selection of prospects. This is a field open to any printer that can do colour work. Such portfolios summarise the entire campaign of an advertiser. They can be sent to dealers or to his salesmen in a bound form, so that the salesman has a tool that tells the whole story of the campaign, both effective and attractive.

Now, all this resulted with us, at least, in greater profits, much greater profits, greater salesmen's earnings, larger orders, meaning long runs.

Let me give you just one illustration. A single salesman signed up the other day for 1926, for $347,000, a little magazine for consumers distributed by garages and pump stations. The entire thing is edited and laid out within a print shop, $347,000. That is one of the largest orders we have taken. But we have many salesmen selling over $100,000 a year now.

Business can always be good if you do creative work, because in a country as large as ours, with 110,000,000 people, there is always room for all of us if we are doing a creative thing, if we are building something bigger and better. There is very little room to-day for the man who is trying to swipe business from the other man.

I think if each man here will build for his business and himself what I call an ideal ramp—if you have been in the Grand Central Station in New York, you know that they have ramps there instead of stairways. Those ramps were designed scientifically, made so as to get you from where you are to where you want to be with the least effort in the shortest time. If they were any steeper it would take too much effort, and if they were any less steep it would take too long and they would not be an ideal. Build an ideal ramp for your business and then stick to it.

Centenary of the Printing of Punch

BRADBURY, AGNEW & CO., LTD., one of the greatest printing concerns of the day, have printed Punch since 1841, and are now celebrating their centenary. The famous office and printing works in Bouverie Street (now known as the Punch Printing Office) was founded by William Bradbury, described by Spielmann in his " History of Punch " as " the keenest man of business who ever trod the flags of Fleet Street," who, after one or two other partnerships, joined Frederick Mullet (" Pater ") Evans and laid the foundation of one of the most renowned offices in London. This partnership was known everywhere as " B. and E.," and, in the printing world, the office was known as " Brads."

In 1833 the firm moved from Bouverie Street to Lombard Street, Whitefriars, where it had a difficult time for some years. It was not until 1890 that the firm became Bradbury, Agnew & Co., Ltd. In 1899 the old premises were pulled down and the Punch Publishing Office in Fleet Street was abandoned. The business henceforward was carried on from Bouverie Street.

THE CARVED TABLE.

In this building accommodation was provided for the famous Punch weekly staff dinner, which has been held almost continuously since 1841. In this room is the table on which each member of the staff, when elected, carved his initials.

In 1841 the firm acquired Punch after a few numbers had been issued by the then proprietors, and the first number produced under the new ownership was No. 15, October 23, 1841. Mark Lemon was editor from the start until he died in 1870. Shirley Brooks was then appointed, but died in 1874. He was followed by Tom Taylor until 1880. Sir Francis Burnand, who was editor until 1906, when he was succeeded by Mr. (now Sir) Owen Seaman.

This famous firm also founded The Field, The Army and Navy Gazette, printed The Family Herald and London Journal, The English Encyclopædia, and other huge undertakings. Sir William Agnew joined the firm when Mr. Evans retired.

Many artists and literary men have been connected with the enterprise. John Leech, Richard Doyle, whose handiwork still survives on the cover, Sir John Tenniel, Charles Keene, George du Maurier, Harry Furniss, Phil May, and others. On the literary side were Albert Smith, Thackeray, and Thomas Hood.

Messrs. Bradbury Agnew no longer use the extensive printing works which were opened at Tonbridge in 1899. Producing Punch now occupies all the firm's time.

Some of the most exquisite work produced by the house was its "Nature Printed Seaweeds and Ferns " of Great Britain. For these flattering acknowledgments were received from some of the crowned heads of Europe. During its history the company has also printed bank notes.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

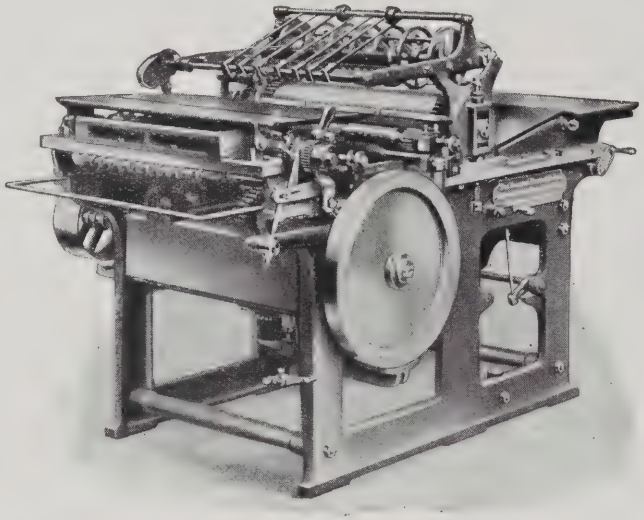
DANE & CO.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

NEW PATENT

1809 ROLLERS AND COMPOSITION 1926



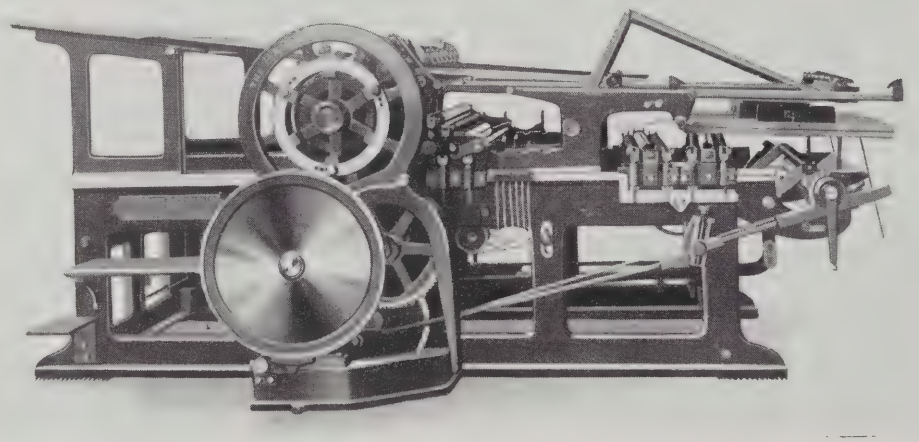
HARRILDS'

Rapid and Bremner

Improved Wharfedale Machines

cannot be excelled

FOOLSCAP RAPID - **Speed 3000 per hour**



The "Harrild" Two Revolution

The latest high-class Four Roller Press

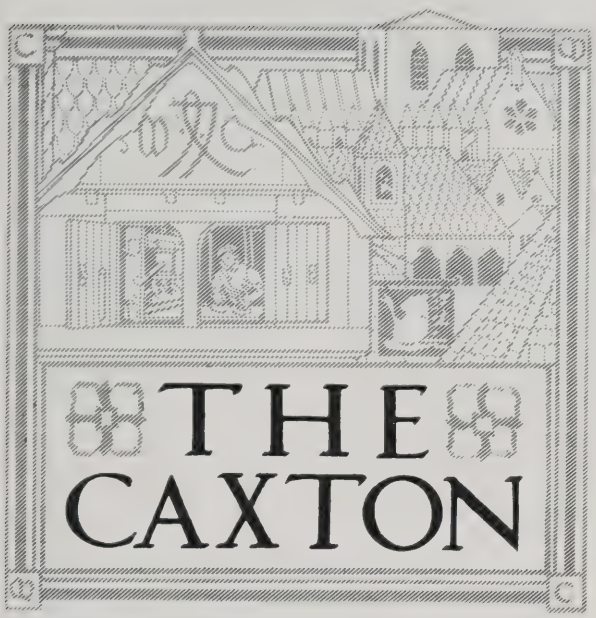
Inking, Impression and Sheet Delivery are so designed that maximum production is assured

HARRILD & SONS, Ltd.

"Fleet" Works, Norwich Street, Fetter Lane, London, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban, and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros.& Linton, Ltd.,Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery &c.)



London, February, 1926

AMERICAN printers were busy last month celebrating the 220th birthday of their patron saint—Benjamin Franklin. This great man's contributions to the causes of progress generally, and to the printing trade in particular, merit such enthusiastic remembrance. His versatility was wonderful, and all who have attempted to tell the story of his life and work must have found it an embarrassing thing to maintain anything like a sense of proportion in their writing.

For ourselves, even now, it is interesting to fasten on two matters which engross the attention of many of us, and are interesting to all—Education and Marketing. Even here Franklin was a pioneer, and it will not be amiss, we hope, if we point this out.

We have never seen it claimed that Benjamin Franklin was a great typographer. He loved his trade, and had good taste. But he was greatly interested in education. It is true there was no thought in his day of vocational training, but he realised the supreme importance of education. The University of Pennsylvania was the direct result of an idea that he originated. Much of his time was devoted to this project. He wrote a pamphlet entitled "Proposals Relating to the Education of Youth in Pennsylvania," which he printed and distributed at his own expense. He submerged his own personality as much as possible, but nevertheless was put upon both sets of trustees, for the institution and for the building that was to house it, the only person to receive that double distinction. He was also the first president of the Board. Like all the enterprises in which he engaged, it was a great success.

Franklin's interest in educational matters continued throughout his life. It is a gratifying circumstance that, although himself never having attended college, he was the recipient of more honorary university degrees than was the case with any American and most Europeans of his time.

Were Franklin living to-day, he would without doubt be a leader in the educational movement in the printing trade. Much of the prosperity in the printing trade is due to the wisdom and good judgment of the leaders who have been educated in it, not necessarily in a school, but in such a way that they have profited largely from it. The best capacities require cultivation, "it being truly with them," to quote, "as with the best ground, which, unless well tilled and sowed with profitable seed, produces only ranker weeds." What member of the Committee on Education would not welcome such argument in convincing their doubting fellow printers of the wisdom of training our industry?

As to Franklin's salesmanship, Mr. Alexander Rogers, of the U.T.A., has well pointed out: "Business conditions have changed greatly since Franklin's time, but human nature remains the same, and, as selling is so largely a matter of personal relationships, its principles do not vary greatly with the years. Printing orders were not to be found on trees in the eighteenth century any more than they are to-day. The methods this distinguished printer used to keep his presses busy should therefore be applicable to-day as well."

The basic reason for Franklin's success in selling printing was that he did excellent work. Moreover, he let people know it. It is generally recognised that he was the best printer in the Colonies. Such a craftsman could hardly be without business for long—particularly when he did not hide his light under a bushel.

In one of his writings he relates how he assisted a friend to market a new stove, and "To promote the demand I wrote and published a pamphlet." He took advantage of poster advertising, too. General Braddock, in his campaign against the French and Indians, after much pleading had only been able to obtain twenty-five wagons. He was about to abandon the campaign, when Franklin came to the rescue, and by printing and distributing a poster obtained one hundred and fifty wagons and two hundred and fifty-nine horses for the General!

A large portion of the printing industry to-day looks to Franklin for inspiration in matters of production and business management. It would do well also to look to him for successful selling methods.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

DO you plan your circulars for definite results, or do you just send them out and hope for the best? The Garden City Press, Ltd., Letchworth, Herts, puts this question to all recipients of their 1926 calendar. Behind each monthly sheet is a different business-building proposition, which is exposed to view immediately the lapsed tear-off is detached. Each "idea" is complete in itself, and explains a special service procurable at the G.C.P.

Example 7 gives some idea of this calendar. Its actual size is 15 in. by 10 in., and it will be noticed that all the space is used to good purpose. The tear-offs are approximately 8 in. by 4¼ in., the monthly sheet being very clear; but, of course, so far as the advertisement goes, the real purpose becomes more apparent at the end of each month.

The first piece of advice comes at the end of January with the slogan, "Print more: sell more," followed by a short talk on the planning of booklets and sales letters. The next idea points out how all stationery, etc., should reflect truly the dignity and prestige of one's business.

Each piece is treated on its merits typographically. For instance, the March idea, referring to "Books and those who buy them," is set in Old Face, with very chaste treatment. This is followed by a talk on "Increasing the Circulation of Periodicals through Advertising," with a punch in its type, style and selection. Other talks include "Cheap Printing is Expensive," "What Happens Between Your Travellers' Calls?" "When Did You Last Send a Catalogue?" "Use this Free Advisory Service." Then comes a seasonal reminder at the end of September, "About Your Own Calendar, Now." The October tip is "A New Point of View is a Real Tonic." Between November and December one is told: "This sheet will bring you next year's Calendar" by writing name and address on it and popping it into an envelope with a halfpenny stamp thereon.

These details are mentioned, not for the purpose of telling others to copy the ideas, but to indicate how a calendar can be made good use of by the sender and interesting to the buyer of printing—and, to my mind, cuts far more ice than being interspersed with Shakespearian quotations (much as I enjoy reading his works)! It also emphasises the fact that Typography is a servant—a means by which an advertising idea should be so presented that its purport can be grasped in the least possible time, and with as little effort as possible.

Example 8 ("Just Two Minutes") is the first page, and Example 9 the second and third pages of a 4-page demy-8vo brochure—the fourth page being blank. The title is set in Dominus, the inside pages in Chippendale, and printed in chocolate brown on ripple-finished maize stock. The trade mark on title and shoulder notes on pages 2 and 3 are printed in red. The simplicity of treatment, bold marginal effects, and curiosity-arousing title practically assure attention.

A postcard accompanying this brochure invites the recipient to fill in his name and address, and enclose it with any job that may require reprinting; the reply will give the client "an opportunity of judging whether your [the G.C.P.] good printing will add to the selling power of my [the

EXAMPLE 7

client's] advertising without making its cost prohibitive." I should like to add parenthetically that if the charge is a fair one, no cost is prohibitive if it is got back through increased sales, with a bit more on top of it. The expenses of advertising should not be judged so much upon the amount spent as on the results obtained.

The brochure here produced (Examples 8 and 9) is the follow-on of another brochure similar in size bearing the title "R.S.V.P." and an inside heading " Every single piece of printing that leaves your office creates an impression about you," followed by some crisp reminders in extenso. The third page contains two kinds of inquiry forms: one made out for estimates, the other for suggestions. Some folks are apt to think that, because such inquiry forms are not often used by prospective customers, they perform very little service. This idea is erroneous. Anything which puts the position plainly and simply before the buyer of printing clears the air of surrounding difficulties, and reduces the issue to " Will you? Or will you not?" The buyer seldom stops all other work instantly the moment he receives a folder and reply postcard from his printer; but the postcard crystallises the message and leaves its impression on the mind.

The Letchworth Garden City Press advertising is sound constructional work, and undoubtedly reaps its reward.

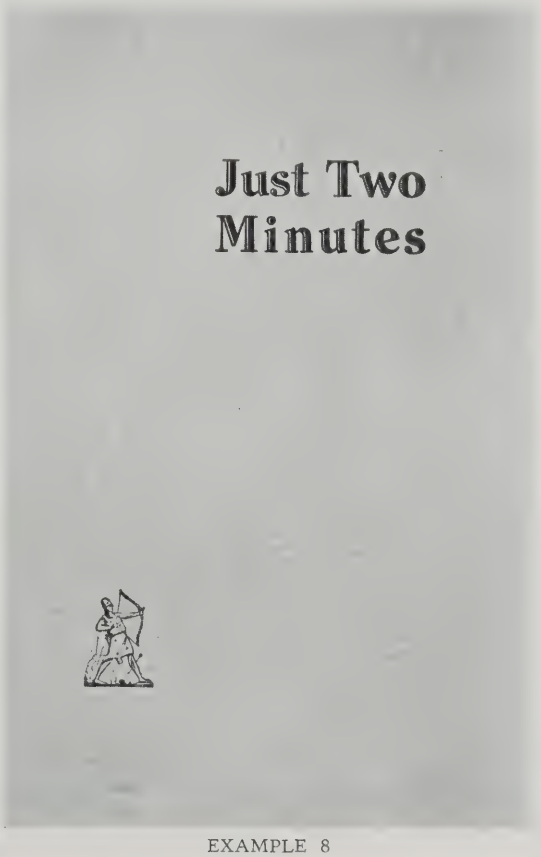
The next packet from my letter-box hails from the Midland Master Printers' Alliance, 87, Edmund Street, Birmingham. This consists of a blotter, the upper side of which contains a short talk on " Is Accurate Cost-finding Worth While?" On the under or blotter side are printed the operational times taken in the production of 1,200 such blotters.

Another item in the packet was a 4-page card detailing particulars of " A Week-end Gathering of Master Printers," the job being so arranged that, by tearing through a perforation down the centre of the card, the third and fourth pages become a ready-addressed tear-off postcard to the Alliance Secretary, accepting or refusing the invitation. The times taken in the production of 1,200 complete cards are shown on a separate slip of paper, certified by its own printer, and at the foot of slip appears this very poignant sentence: " One of the subjects for discussion at the week-end gathering will be the operational times in producing printing. You cannot afford to miss this discussion, because it will have a bearing on the competition which trade is experiencing from the various duplicating methods." This matter is vitally important to the letterpress printer. No one desires to prevent anyone else making a living—and " a little bit over as well "—but one does not like to feel (or know, which is worse) that legitimate business is passing him by through lack of attention to costing details in his own business. So long as letterpress printing can be produced on sound economic lines, it has little to fear from competing branches of the trade, be it litho, offset, or any other process. What generally happens in such cases is that fresh avenues are explored and new business created—to the advantage of the trade as a whole.

Example 10 (BCM/HP4U) shows how Harold A. E. Pearce is quick to seize upon anything that he considers an advertising asset to his business.

The British Commercial Monomark is a quite recent innovation; its cost to the business house is a mere bagatelle—or so we are led to believe. I must confess I am not convinced of its real commercial utility for *ordinary* business purposes, particularly where foreign competition is not concerned. A rose by any other name will smell as sweet; but it is a name, for all that! Promptness is the essence of business; and if a communication has to go through the post twice to reach one destination, there is a decided waste of valuable time. The business man generally wants to advertise his name, not hide it under a hieroglyphic. Or alternatively, as Harold Pearce says, " If you should forget our address, just put BCM/HP4U, London, W.1, on envelope, and letters and parcels will be forwarded to us." His choice of mark is happy: HP4U no doubt standing for " Harold Pearce for you." But the point still remains: Which is easier to remember, " Watford Road, Harrow," or " HP4U "? Cryptic signs or letters are not so easy to memorise, and others may not be so fortunate in their selection. Harold Pearce's final paragraph leaves no doubt as to the real object of this reminder—and this is where he hopes, and deserves, to score.

There are, of course, many valuable uses of the monomark, particularly for marking goods—it becomes a trade mark not for the trade, but for



EXAMPLE 8

the maker, and its source of origin, from whatever country, quickly determined. In time to come it may be sufficient to use a monomark instead of an imprint on posters, and all work of a public nature—I wonder if the "local" printer will jib? Certainly the F.M.P. and L.M.P.A. should lose no time in compiling a ready reference of printers who acquire monomarks—it may even be quite easy to sectionalise by such means! Why not?

The blotter seems to be a favourite method of keeping one's name before customers and others. HP4U also believes in them; and on one of his excellent blotters appears this little type talk: "Fashions change in Typographic styles as in most other things in these days. At the moment the tendency is to use 'open-face' types, together with borders and initials designed in a more decorative and fanciful style than would have been considered good taste five or ten years ago." This is very well said; and it may have been noticed that only the really experienced typographers seem to understand how to handle such material correctly—examination of any of Harold Pearce's work proves he possesses this qualification in full measure.

THE PECK-A-MITE—the house organ of Messrs. Cooper & Budd, Ltd., McDermott Road, Peckham—is always a craftsman production from beginning to end; craftsmanship not only typographically, but editorially as well. The issue before me as I write contains one article on FACTS, another on AM I RIGHT? An inset on hand-lettering and house marks, and yet another article on PRESENT INDUSTRIAL TRENDS, in which appears the following significant truism: "Scientific management, however, has been largely concerned with production; but costly failures have proved that it is not of much use to produce unless the product can be sold. So that effort has now swung over from production to sales. It has been recognised for a long time that much waste occurred in industries through such a large variety of goods of a similar nature having to be kept in stock." Here is matter that must appeal to the keen business man. He may not read through the first copy he receives of THE PECK-A-MITE, nor the second, nor possibly the third. But once he reads an article of this description, he is sure to look at the succeeding issue of such a magazine; and in the end he will look to the printer who is capable of putting such hard-headed, convincing facts before him, and not only place his next printing order with him, but will unhesitatingly put complete confidence in him. This house-organ is, I should think, a profitable investment for Messrs. Cooper & Budd. Thus is a financially sound printing business built up; it also goes to prove that good advertising is a paying proposition.

Of an entirely different character is "IMPRESSIONS: Being a Monthly Reflection of the Ideals

TWO MINUTES TO READ

TWO MINUTES is so short a space of time that one might be forgiven for supposing that little of consequence could occur within its small span.

Yet two minutes was sufficient, a few weeks ago, to enable certain business men to reach a conclusion concerning The Garden City Press Limited, as a result of which we opened a number of new accounts and received interesting enquiries from many firms of whose existence we previously had no knowledge.

How could that be?

We issued a brochure called "R.S.V.P." It can be read through in two minutes by the clock. That short time was used so effectively that the readers of the brochure were convinced by it of the value of our service and they responded to the invitation it contained.

But this is the point: that brochure was useless until read; it was read because it looked inviting; it looked inviting because it was well printed.

Unless the appearance of an advertisement is an effective invitation to read, it suffers a handicap that the most persuasive writing may not be able to overcome.

Have you given this consideration full weight in relation to all printed matter you send to your customers?

If you have, you will perceive the definite value of a printing service in the hands of craftsmen whose work possesses that quality which invites attention wherever it is seen.

We ask you to ascertain whether this service will not prove remunerative in your case, by completing and posting the card accompanying this leaflet. To do so will take just thirty seconds of your time. The information will be well worth that.

THIRTY SECONDS TO REPLY

THE GARDEN CITY PRESS LIMITED LETCHWORTH HERTS.

EXAMPLE 9

and Business Activities of the House of Berryman." I have just been going through their October issue, and came across two insets. One advertises their private Christmas and New Year's Greeting Cards Service, set in appropriate type and decoration; the other shows actual pasted-on samples of seals suitable for parcels, etc., with a short talk on the appeal of a neat parcel, concluding thus: "A little seal on his parcels will be

BCM/HP4U
THE SYMBOL ABOVE is our British Commercial Monomark.
¶ If you should forget our address at any time, just put "BCM/HP4U London, W.C.1" on the envelope, and letters and parcels will be forwarded to us.
¶ But, however addressed, enquiries for really fine Printing at quite moderate prices will always be welcomed.
Harold A. E. Pearce & Co. Ltd.
Professional Letterpress Printers & Designers
Watford Road, Harrow
Wembley 2932

EXAMPLE 110

appreciated more than a loose piece of string or bald untidy gummed paper." This house-organ presents in bright and breezy style some of the services available at Berryman's, and in this collated form is far more effective than sundry specimen sheets promiscuously sent out at odd times.

As there are still a number of correspondents requiring attention, it will be necessary for me to deal with them under the heading of

APPRECIATIONS.

Aldenham Press Ltd., Dorset Buildings, E.C.4.—Your brochure on cover printing is an excellent production, and should instantly create confidence in the minds of printers and advertisers who are in search of such a specialized service.

E. G. Berryman & Sons Ltd., Blackheath.—Is the Latin quotation on back cover of October "Impressions" quoted accurately—should it not read L.O.V.? I mention this because, when foreign quotations are featured as headings, they are educational as well as a stunt, and it is not always they fulfil their mission, especially if incorrect.

Robert K. Burt, Farringdon Street, E.C.4.—Thanks for calendar, it has a fine colour scheme. "The Grindelwald," photographed by yourself, gives a personal touch, and is very appropriate for the time of year at which calendars are generally issued. The letterpress portions round date pad are rather crowded, but it is difficult to overcome without reconstructing.

A. W. Duncan & Co. Ltd., Liverpool.—Your vest pocket diary is ideal in get-up, size and utility, and is better in many respects than diaries sold solely as such, but which contain far more advertising matter. Instead, however, of gold-printing your name diagonally and upside down across the back, it would have been less obtrusive yet far more effective and useful if printed straight across at foot.

E.G.G., New York.—Delighted to hear from you. Your card is certainly unique; when does the competition time expire for suggesting a title to the picture? I believe I owe you a letter—it shall follow soon.

Hills Press Ltd., Sunderland.—A most excellent engagement calendar. Mounting on wood instead of card gives a 12-months' wear with little fear of warp or bend, the natural grain giving an air of substantiality and refinement. I am sorry it was considered necessary to make the side tablets so small, the contents are such as would sink into the mind of the "doubter" during a twelve months' sojourn on his desk. Did you print direct from type or plate? Either way, it is not generally to be recommended to use small fine open lettering for such a purpose—it so soon loses its real beauty. Apart from this, the letterpress is extremely well handled.

Isaac A. Holbrook, Bristol.—Quite a pretty little scheme; the deckle edges and hand colouring give that homely, personal touch so often lacking in the printed greeting.

Littlebury & Company, Worcester (per Arthur Watson).—I am glad to notice your work is still maintaining a high standard of efficiency. The embossing effects are very good, and as you have previously reported, are easily and cheaply produced; but the work would lose in effectiveness in reproduction, and without some explanation of the method of production I do not think they would be of much help to fellow craftsmen. The two-colour print of Worcester Bridge on calendar is quite attractive, whilst the other samples are each a study in design. Many thanks for your good wishes.

McKern's, Limerick.—Your calendar is business-like; the little "tags" in surplus date spaces serving quite a useful purpose. If you had used brown instead of blue for second colour the effect would have been richer and brighter.

Clifford E. Olds, Bristol.—Your Christmas greeting card rings true, because it is simple and unaffected. A little more decoration, and less formal treatment, would have helped considerably.

G. V. Steer, Chingford.—A very appropriate setting, the Dickensonian picture giving an excellent finish to a good colour scheme.

J. C. B. Turner, Bath.—A novel presentation, "ye antient" illustrations and "point line" type permitting an unusual combination. Is your "mixture" quite orthodox, though? Does not such an idea originate from the time when lettering was crudely cut on wood, and when, instead of having umpteen founts, the difference between the shapes or formation of letters was due to indifferent workmanship?

All specimens for review in Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5. If preferred, noms-de-plume may be used. Specimens containing points of general interest will, if suitable for the purpose, be reproduced without cost to the sender. Constructive criticism only is offered in Craftsman's Corner.

A most interesting article on "Profit-sharing and Share-purchase for Employes" appears in the current number of The Quarterly Review from the pen of Mr. W. Howard Hazell. The article fully supports the scheme that was prepared by the Federation of Master Printers, and the interest of the trade generally would be greatly stimulated if this article could be broadcast. Unfortunately, the price of The Quarterly Review is 7s. 6d., and we can scarcely hope this excellent piece of writing will receive the attention it deserves in the particular quarters to which we are interested to see the movement spread.

Standardisation of Paper

By W. HOWARD HAZELL

THE change-over towards the new standard methods for dealing in paper is gaining momentum. Many more printers are realising the advantages of the new methods, and the number of wholesale stationers and other paper suppliers who have already notified that they are changing their stocks is increasing. The Federation of Master Printers realise that it will take some time to make this change, but it is evident that the change-over is being accelerated. One of the largest wholesale stationers has already issued a price list on the 1,000-sheet basis, and, in order that the travellers might be fully conversant with the scheme, they were called to London and a meeting was held, when the details were fully discussed. The advantage of this conference is that the representatives of this firm will be fully cognisant of all the details, and will be able to explain them to their customers, and point out the advantages that will accrue to printers by calculating in thousands instead of reams, quires and sheets. If every wholesale stationer would do the same thing and support their travellers, it would help printers to understand the advantages and make the change-over easier for the paper suppliers.

It is possible that a little misapprehension may still exist in the minds of some master printers as to what the new methods really mean. The first advantage is that the old uncertainty that existed about the actual dimensions of named papers has been removed, and when a printer orders Double Foolscap, Large Post, Super Royal or any other named paper, he will know that he will obtain a certain standard size from firms who have already converted their stocks. The second improvement is that the basis of buying and selling paper has been changed from reams, quires and sheets, to 1,000 sheets. This does not mean that a printer must order 1,000 sheets or multiples thereof. The new methods can be summarised as follows:—*Paper should be ordered by the number of sheets required, preferably in decimal quantities. Paper should be invoiced by the number of sheets, giving the weight per* 1,000 *and the price per* 1,000 *or per lb., whichever may be more convenient.* Therefore, if a printer requires 250, 500, 750, or any other number of sheets, he should order the number of sheets he requires, and quote the weight per 1,000 sheets, and the price per 1,000 or per lb. By using the ready reckoner that has been issued by the Costing Committee of the Federation of Master Printers, it is possible to convert the weight of 480 or 516 sheets into the weight per 1,000, and find the price of 10, 100, or 1,000 sheets, if the price of 480, 516, or 1,000 sheets be known. Printers nearly always sell their product per 1,000 copies, and work out their estimates on the same basis, and it simplifies their calculations and the issue of material if the paper is stocked and priced on the same basis.

Objections have been raised to the 1,000-sheet basis, because the ream contained a certain number of sheets for "overs." This objection cannot be maintained when it is carefully examined. Flat writing papers are usually made up in reams of 480 sheets; notepaper has been usually sold per ream of 480 sheets. No printer can take 480 flat sheets and produce 480 sheets for his customer. There will certainly be soiled top and bottom sheets, and if the paper be printed, ruled or embossed, there will be spoilages, and something more than 480 sheets will have to be given out to produce 480 good sheets. In the same way, 516's or 504's for printing and other papers cannot satisfactorily solve the question of "overs." The same kind of paper may be used for two consecutive jobs; the one may be a 16-pp. price list, printed in two colours, the last leaf a perforated order form, and wire-stitched into the cover. For this sufficient "overs" would have to be given to cover the spoilage on two printings, perforating, folding and wire stitching, or five processes in all. The next job may be a very long run of a quarto leaflet, printed in black on one or both sides. It is evident that the "overs" on this job would be about one-fifth of the "overs" on the first job. In art paper one job may be printed in black on one side, and another job may consist of four-colour halftone printings, on which the spoilage would be very great. It is evident there is no number of "overs" included in a package of paper which will meet the varying demands for spoilage in the different printing processes. The Federation, therefore, decided that it was desirable to adhere to the 1,000 sheet basis, and arrange for packages of 1,000, 500, 250, 100, or other decimal number according to the size and weight of the paper, and the necessary "overs" to be given out according to the nature of the job. Each master printer will decide what "overs" may be necessary for his work. He may consider that 1 per cent. "overs," or 1,010 sheets, will be sufficient for ordinary work printed in one colour, and that for two-colour printing 2 per cent., or 1,020 sheets, is necessary, and 3 per cent., or 1,030 sheets, for three-colour work; and he might allow ½ per cent. or 1 per cent. for additional processes, such as folding, perforating, etc. The advantage of giving out "overs" on a basis of 1 per cent. or 2 per cent., etc., is that it is very easy to find the cost of the odd sheets by shifting the decimal point in the price of 1,000 sheets.

Inquiries have been made in jobbing offices to find how often it was necessary to break reams under the old methods, and it was found that, owing to the number of copies ordered not always being even thousands, the number of processes in the different jobs, and the pages not working out to even reams, eight or nine out of every ten jobs required reams to be opened and odd sheets given out. It is, therefore, evident that the objection raised to standardisation, that the old ream supplied the necessary "overs," breaks down entirely.

At a recent meeting of the Council of the Federation of Master Printers, when representatives from all parts of the country attended, a list was read out of wholesale stationers and other paper dealers who had already issued price lists, or intended to do so shortly, on the new standardised methods, and had, or were converting their stocks. It is interesting to note that one of the oldest handmade paper manufacturers in this country has already issued a price list on the 1,000-sheet basis, and will convert the whole of his stock at March 1. It is to

be hoped that those firms whose names were not mentioned at the last Council meeting will forthwith proceed to amend their price lists, convert their stocks, and instruct their travellers, so that at the next Council meeting of the Federation their names may also be mentioned as having adopted the improved methods which have received the cordial support of the National Association of Wholesale Stationers and Paper Merchants, and the Federation of Master Printers.

Four Ways to Make a Profit

AT the U.T.A. Convention there was, amongst a hundred other interesting things, an estimators' round table. Here Mr. J. C. Hill, of Baltimore, undertook to show printers four indispensable features of profit making. Like a wise man, he did it at the end of his address, and not at the beginning. He gave an amusing dictionary definition of an estimate as a valuation based on opinion, or roughly made from imperfect or incomplete data, and then went on: "And that just about describes a printer's estimate of that period. Generally speaking, few offices had anything approaching an adequate blank on which to figure an estimate, and fewer still had accurate ideas as to the cost of any operation. It is only too true that printers' estimates were 'roughly made from imperfect and incomplete data.' When I first entered secretarial work, back in 1902, there were almost as many different methods of estimating as there were printers, the most common way, perhaps, being to guess as nearly as possible at the time to be consumed on the job, extending these several items at the rate actually paid the men and then adding a given percentage to cover overhead and profit. That figure ran anywhere from 25 to 75 per cent., rarely ever being high enough to cover actual cost of production, to say nothing of profit. This probably explains why, at that time, the printer had the lowest credit rating of all industries save one—as you have been told many times.

"I remember a certain printer of that day, a U.T.A. man, who saved all the 6¾ envelopes of his incoming mail and figured his estimates on the back of these. Such estimates were filed on a piece of wire much after the manner the pharmacist files his prescriptions. On a repeat order, only Old Nick himself would have been able to put his hands on any particular slip of paper.

"I recall another man of that time, a bookbinder, who, when asked to quote on an order of quarter- or half-bound books, would pick up a handful of sheets of approximately the same size as the prospective job, carefully estimate their weight, and then give a price. I have never been able to understand by what mental process he arrived at his figures. My good friend, George Benedict, of Chicago, the father of cost-finding in the American Photo-Engravers' Association, used to say there would be as much sense in selling photo-engravings by the pound as by the square inch. This binder evidently thought the pound method was all right.

CRUDE METHODS OF YESTERDAY.

"In those days all estimating was more or less crude, some of it pathetically so, and of necessity would be, because up to 1901 we had no accurate methods of cost-finding, and without knowing the value of the sold hour it doesn't help a great deal if your guess as to the time is correct. Isaac H. Blanchard, of New York, and J. Cliff Dando, of Philadelphia, were the real pioneers in scientific cost work, and their lectures and demonstrations aroused an interest in cost of production which grew in intensity as its importance came to be more and more realised. While the Blanchard and Dando systems were modelled much along the same lines, old-timers will recall that there was quite a division of opinion throughout the country as to some of the details. However, that is not a part of this story.

"The New York Typothetæ, in 1901, formally endorsed the Blanchard system as being fundamentally sound, and, at the suggestion of Theodore L. de Vinne, the work of installing it in New York offices began that year. Later on, in 1904 or 1905, through co-operation with the author, the United Typothetæ of America distributed to each of its members throughout the United States a copy of the Blanchard book.

"The Printers' Boards of Trade in the various large cities of the East, the real active organisations of that day took up the work of cost-finding in thorough earnest, and evolved a system out of which has grown the present standard cost-finding system.

"The thing that stands out is that whereas we formerly used a blank sheet of paper, sometimes an envelope, on which to figure out our jobs we now have the standard estimating blank; where once we guessed at the time of every operation, we now have the Typothetæ Average Production Records Book as a sure guide. And the printer who sticks to these will not go far wrong.

TYPOTHETÆ AVERAGE PRODUCTION RECORDS.

"It would be dereliction of duty did I not call your attention again to the Typothetæ Average Production Records Book. This book and estimating should dovetail like an interlocking joint. Here again we do not have perfection, that is, to such an extent as will enable everyone to use the figures of the book for making estimates. It is, however, invaluable for purposes of comparison, and should be studied closely by the estimator. If you give the book the careful consideration such a splendid work deserves you may find that the time records therein are so close to yours that the figures may be used in all your estimating. We in Baltimore have found it so in many instances. The Production Records Book, however, is exactly what its name implies—accurate averages, and, properly understood, that means a tremendous step in the right direction—for time layouts constitute the backbone of the estimate, practically everything else being mere extensions.

"In estimating, four things are necessary if you are to make a profit: First, and most important, know your costs; second, know your production; third, don't forget and overlook any items; and fourth, for heaven's sake have the intestinal fortitude to charge what the estimate shows to be the right price, forgetting the other fellow."

The Alliance of Printing and Learning*

HOW many of the sciences and the arts have been invoked to bring the craft of printing to its present state of perfection I know not. Certainly mathematics, physics, chemistry, engineering, and metallurgy have all played important parts, and the sense of form and beauty has been indispensable. It is a business which depends on many branches of knowledge and on which even more branches of knowledge depend. Science has made possible great developments in the processes of printing, and will in the future make still further contributions, but even if we could imagine that science might reach the limits of its possibilities, the artist would go on for ever improving, or trying to improve, endeavouring to approach nearer to that perfection which fortunately is never attainable in this world.

Doubtless in printing, as in other forms of activity, a man's capacity is largely influenced by the thoroughness of his mastery of the scientific principles underlying his craft. This does not necessarily mean that he has studied science in school or college. You may be a scientific man without having taken a college science course, though it would simplify things and help you to go further. At any rate my belief is that a scientific mind is desirable in a man who has to direct a printing works, but learning is not confined to science, and I know that if he is to do it really well it is essential that he should have a keen artistic perception and a sense of culture.

Hence learning is indispensable to the very existence of the craft of printing, to its execution in the best manner, and to its future development.

But it is the converse of this proposition that I want more particularly to call attention to, viz., the necessity of printing to the advancement of learning.

Men studied and added to knowledge long before printing was invented, before even the art of writing was used. The accumulation of knowledge began when the human brain came into existence. And as the brain developed it began to undertake abstract thinking—to theorise—not merely to observe that things are as they are, but to reason why they are so, and from that point to go on to consider how they may be improved—how progress may be directed along certain thought-out lines instead of being left to chance or to the untutored inclinations of the multitude.

Long before printing was invented wise men had reached a very advanced stage of thinking. The development of the individual human brain is not, therefore, to be regarded as dependent on printing nor concerned in the industry of printing save in relation to main claims.

Of course, the beginning of printing goes a long way back. It seems to have been first known in China, and there even moveable type printing was tried as far back as the 13th century, a simpler form of printing having been in use for some hundreds of years before that. They must have been bold people who started type-printing in a country whose language contains some thousands of craacters. It did not last, and this is not to be wondered at. Letterpress printing in China cannot become of great general utility until China revises her language.

In Europe the beginning of printing seems to have been at about the middle of the 15th century. The precise date does not concern us, nor does the question whether the first printing press was invented by Janszoons of Haarlem or Gutenberg of Mainz. So far as I am concerned, the Germans and the Dutch may fight this out amongst themselves. The point which interests me is that although printing started in Europe, in, say, 1450, it was not until the 19th century that its real development began, and that it was also not until that time that the development of education began.

Before then anyone who happened to have an exceptionally good brain, plenty of leisure, ample means so that he not only had not to earn his living, but was also able to travel and to study under learned men, could in the course of his lifetime acquire a mass of knowledge, and so develop his own thinking capacity as to be able himself to make important contributions to knowledge. And let it be admitted that the conditions under which he necessarily pursued his studies were in some respects ideal. He had to move about, he had to make contact with the most learned and high-minded of his time, he had literally to seek for the truth and pursue it; there were no short cuts, he must work for every bit of information he acquired, every new thought was an act of creation.

It is not to be wondered at that some of the best thinkers the world has ever known lived in those early days, when there was no printing, and the only books in existence were available only for the favoured few, and difficult of access even for them.

But much as we ought to respect these old Greek, Roman, Hebrew and other scholars, and valuable as are the lessons, we have still to learn from them it has never seemed to me that we need regard them as superior to the best of more modern times. They deserve great honour because of what they were able to achieve with little assistance. But I ask myself, suppose Newton, Sir Oliver Lodge, Shakespeare, and others had lived in the time of Aristotle, would they have been less than this rightly honoured man—assuming, of course, that they had been born into family conditions which made it possible for them to devote their lives to study. They might have been born slaves, and destined to spend their whole lives in menial work.

Herein lies the heart of the problem.

Printing has done two great things which have made possible the advancement of learning. It has made knowledge available to all, and it has opened the door to that improvement of social conditions which has made it possible for the common man to take advantage of the facilities which it offers.

Without printing social conditions would have improved much more slowly than they have done—even if they had ever reached the stage they have reached to-day. Without printing know-

*Lecture Delivered to the Yorkshire Centre of Printer's Managers and Overseers Association, by A. E. Wheeler, Registrar, Leeds University.

ledge could never have been made available to the masses of the people.

In 1870 the British Government offered to every child the opportunity of qualifying itself to take advantage of accumulated knowledge by learning to read. But without printing there would be nothing for them to read. Even then, however, books were expensive. The developments of printing have made books cheaper, and have made it possible also to build up libraries, so that now without any cost at all the poorest may gain access to almost any book.

It is realised that it is only through modern developments of printing that public libraries have been made possible.

Consider, too, what our schools would be like without books, and our universities. For the development of Leeds University we speak of the needs of the library as the central and most important of the whole of our needs. We have a hundred thousand volumes, and we should have a million, and we regard this need as indispensable, but if there were no such thing as printing there would be no library. There would perhaps be no university at Leeds at all.

In these days we are trying to secure that every boy and girl should have the opportunity of developing his or her brain to its utmost capacity. This we recognise as needful for the progress of humanity and an act of justice to the individual. Without printing no one would ever have dreamed of the possibility of such a thing.

Every development of printing means an increased help to learning. Therefore is it not especially appropriate that a university should have a department for the study of printing? We have added such a department to the University by affiliating the printing department of the Central Technical College, one of the finest institutions of its kind. I hope that association of Leeds University will develop, and I am sure that such development would be of immense advantage both to the University and also to the great craft of printing.

There is good printing and bad printing. Incidentally there is also good "copy" and bad "copy." But is it not a fact that good "copy" may be made ever better by good printing? How much finer is a fine book when it is finely printed? A book may be interesting and useful, but print it well and bind it well and it becomes a treasure to be kept amongst our choicest things. A good book may be ruined by bad printing, but well printed even a poor book may be worth keeping, Some books—particularly some books of poetry—which might not have been read, have found a good sale because they have been beautifully printed. It is possible that some of them have deserved rather a decent burial. That, however, is another matter. The point is that printing can and does exercise a powerful influence on the spread of a love of literature.

The craft of printing may be dishonoured by being basely used for the publication of foul stuff, but we may claim that our English presses are very little abused. It is a great thing to feel that printing, with few exceptions, is an influence for good.

Good printing is not merely a question of technical efficiency. Accuracy in composition is a great advantage. But given that, quality in printing depends on common sense in the adaptation of form to the matter to be printed, on artistic perception and on good taste.

I should like to take this opportunity of saying that whether on grounds of accuracy, style, or business-like execution of work or of generous public spirit, the printers of Leeds are unsurpassed.

Printing then has made possible the great extension of learning which modern times have witnessed, it has made possible the creation of an informed public opinion which has insisted on education for all, it is the real guarantee of decent and improving social conditions, and of the maintenance and advancement of our system of public education; I am not sure that it would be going too far to say even that it is our charter of liberty and justice. It is indispensable to the advancement of knowledge, and it makes the best thoughts of the best men and women available to all. It has the power of making the beautiful in literature even more beautiful.

Printing is a great craft. Those who follow it have good examples to guide them. They have in their hands a weapon for good use or ill. They have the means of conferring benefit and giving pleasure to the world. If they love their craft, they may get from it, as they may give to others, great happiness.

Collective Advertising

THE second stage of the collective advertising scheme promoted by the Federation of Master Printers is likely to be much more successful than the first. It is bold, attractive, simple, and covers a much wider field. This scheme deals with smaller jobs, and will therefore appeal to a larger number. All kinds of publicity are being used to promote the success of this undertaking—all of it clever and telling.

What needs emphasising is the fact that printers should regard all this very forceful help as merely supplementing their own efforts. Every printer who participates in this scheme and sends out the literature to his prospective customers must regard this as preliminary work, and follow it up by all the arts of persuasion which they know or command.

This time the Federation is supporting the scheme by other methods of advertising, and intend to distribute one million poster stamps for the use of members, and also to issue double-crown posters, "Print More—Sell More," to be placed on printers' vans and outside their premises and on hoardings.

We heartily commend this scheme to all printers, and any such who are not members of the Federation would find it worth while to consider affiliation, if only to participate in this scheme.

Selling Is Greatest Problem of Master Printer

By MARQUIS REGAN, Sales Counsellor, New York

THE greatest problem of the master printer to-day is his selling. Tremendous progress has been made during the past few years in production, equipment, methods and cost analysis. Few industries have experienced such constructive leadership as that of the United Typothetæ of America in solving for its membership the many intricate problems of manufacturing. But the selling of the product still remains a constant and daily problem. Here is one of the greatest industries of the greatest country of the world, an industry rapidly approaching the billion dollar mark in volume. No other industry represents a heavier investment in costly equipment in proportion to the sales volume. The market is a rising market as to demand, with no outlook as to decrease in volume. But taking the average of the total membership of the United Typothetæ, the amount and percentage of net profit is far smaller than in most businesses doing an equal volume with an equally large investment.

I am not going to talk about competitive conditions in the industry which result in loss of profits. You know these conditions as well as I do. Rather, I am going to talk about what this great organisation can do to increase the profits of its members through practical salesmanship applied to each individual business and regardless of the many different conditions of plant equipment and type of work in different establishments.

This problem of selling has had the most serious thought and consideration by the members of the Marketing Committee, each of whom has been unusually successful in solving the selling problems of his own individual organisation. I am going to outline steps that the United Typothetæ might take to help its membership along practical lines, using selling methods of proven successes.

WHAT IS A PRINTING SALESMAN?

After twenty-five years of experience as a producer, a seller and a buyer of printing, my conclusions on the subject are very definite. I believe the experience and judgment of every man in this audience will check with what I have to say. Here is the prescription for a successful printing salesman:—

1. He is thoroughly familiar with both the capacity and the limitations of his plant. He knows the kind of work it is best equipped to turn out.

2. Based upon this knowledge, he makes a thorough canvass of his territory to find every user of printing suited to plant facilities.

3. He must be able and willing to put in eight hours of solid sales effort outside of the office every day. He cannot make any money for his firm in the shop or at his desk.

4. He must be a real man with character, intelligence, initiative and personality, so that he may sell his institution and himself to the buyer of printing.

5. He must not depend upon acquaintanceship and friendship alone to get him business, but must have a distinct selling story to tell based upon the kind of an institution he works for, the things it does best, and the quality and service that he knows he can deliver.

6. He must be thoroughly sold to the fact *that profitable prices can be gotten.* Without this he is defeated at every turn.

7. And, therefore, he must not be weak-kneed in facing the question of price. He must know why his price is justified, and have the driving power and the ability to carry conviction as a salesman that will result in getting the job at his price.

8. Finally, he must understand thoroughly the practical principles of salesmanship, which is making the other fellow want to do what you want him to do, without misrepresentation or making promises that cannot be kept.

Is there any such animal? Perhaps some of you will say: "There ain't no such animal. I have been looking for that kind of a salesman for months and years, and I haven't found him yet." There is only one reason

WHY THERE ARE NOT MORE SALESMEN

in the printing business corresponding to this ideal prescription. That is because the printing business has been all gummed up with technical features, time variations of production and estimating, and senseless competition within the industry, because, most of all, there has been no organised effort to create and develop salesmen and selling methods as in practically every other industry in this country. You do not find these conditions among manufacturers selling to the various trades such as hardware, electrical, automotive, department stores and the drug trade. Such manufacturers have emerged from your kind of a situation, not by hiring each other's salesmen, but by *developing* standards of selecting, training and operating salesmen.

Individual concerns in the printing business have in a few instances done the same thing with remarkable success. It is up to you, gentlemen, as an organisation, to do the same. But how can it be done?

SALESMEN, NOT ADVERTISING SPECIALISTS.

I want to state emphatically that I do not consider it necessary for the printing salesman to be an advertising specialist. Men who create good advertising are rarely good salesmen. The advertising business is a separate profession. Half-baked ideas used by a salesman to get a customer to buy printing too often prove a boomerang because the printed matter does not produce the results expected. The more knowledge of printing craftsmanship the salesman has the better, provided he does not get all gummed up with type faces and service work that the plant should take care of. The salesman should be the ambassador of service, but if service hangs around his own neck it will choke off his selling.

PRACTICAL SALES LABORATORY NEEDED.

There is only one safe way to tackle this problem. That is, to set up the standards for selecting and training salesmen by the process of actually selecting and training salesmen and proving out their working methods on a small scale. If a manufacturer thinks of bringing out new goods he tests these goods on a small scale to see whether they will serve and sell. He must know

before he spends thousands of dollars in equipment, materials and production, that the goods will fill a genuine demand.

You can do exactly the same by setting up a field sales laboratory of printing salesmanship. This laboratory will be a Typothetæ Sales School. Its instructors will be successful sales managers who are themselves capable salesmen with a practical working knowledge of the printing business. These men would be known to the public only as salesmen working for certain plants in the territory selected for test work. The instructors would select at the outset only two or three salesmen, and operate these as representatives of the plants designated.

The best proof of any method is a profitable result. The first Sales School must show that salesmen working under experienced instructors developed new prospects, closed more orders, and received a better average price than the printers represented had been getting through their own efforts. After a period of a few months every condition met in selling printing would be thoroughly analysed. The method of meeting each obstacle would be worked out by actual selling.

The question of how to survey a territory for business, how to interest prospects, how much ground a salesman can cover daily, weekly, and monthly, what his sales volume should be and how much he should be paid, would all be carefully worked out.

SET UP ONE SUCCESSFUL SCHOOL.

Following the practical sales laboratory work, the first Typothetæ Sales School would be set up for complete operation. If you will stop and think you will realise the far-reaching value of such a school to the master printers in its community. Here are a few of the services it can perform :—

1. Any member of the United Typothetæ may send salesmen to the school for a practical training course in class work and in the field. It is the field training that counts, for here, salesmen, working under careful direction, must go out and prove that they can increase both quality and amount of sales promptly. The printing salesmen who have had no selling experience outside of the companies they represent, in many cases men who have had to learn what they know about selling simply from picking it up, will be given a thorough practical schooling of tremendous benefit to themselves and to their employers.

2. Men of the right type will be selected and trained as prospective printing salesmen. Printers who have been searching in vain for reliable and capable salesmen will be able to obtain from the school a man or men certified as to proven ability because these men must prove their worth by actual field results.

3. Small printers who are doing their own selling can increase their own volume and profits by taking the course.

4. Unprofitable salesmen now employed will be eliminated, being replaced by men of proven ability.

5. The rank and file of your membership, not the large succesful printers, will be benefited because the Sales School will be able to analyse for each printer the kind of work he should seek in keeping with his equipment and service, and show him how to go about getting new business.

ANALYSING THE PRINTING BUYER'S NEEDS.

How can salesmen get the largest volume from a customer if they do not understand the printing requirements of the customer's business? The special conditions in any business can be discovered, but when a printing salesman goes to a real estate office he should be armed with a knowledge of the uses of printed matter in the real estate business. This applies to all businesses.

The printing course in the Sales School will teach the requirements of various lines of business as to printed matter of all kinds. The salesman will be given a familiarity with those things in the prospect's office which will help him to talk the language of the prospect.

A chain of Typothetæ Sales Schools is needed. Out of the first school will come the standards of operation with other schools. Typothetæ headquarters in zone centres throughout the United States provide the facilities for a chain of schools so that any member of the Typothetæ within a reasonable distance can be served. Each school would be established only as capable instructors had been developed and the methods thoroughly proved out.

A most attractive feature of the plan is that, once established, the schools can be self-supporting. The master printers served should pay for the instruction. The amount of the fee can be very reasonable. It can be very small compared with the heavy losses in employing men who do not make good and in turnover of salesmen in whom a heavy investment has been made without profit.

The printing business has made remarkable strides. It contains practical and successful business men, performing an invaluable service to the industry. It should be a profitable business for thousands of plants that know how to serve but do not know how to sell. There is to-day no one thing that the United Typothetæ can do for its membership of greater value than to apply its leadership to the problem of selling printing.

Linotype v. Intertype

On the 18th ult. judgment was delivered in the High Court in an action by Mergenthaler Linotype Co., of New York, as the owners of British Patent 2,562 of 1914, against Intertype, Ltd., of London, and Another.

The action was brought for an injunction to restrain the defendants from infringing plaintiffs' patent by the sale and use of machines embodying an exchangeable multiple-magazine unit, and for damages for infringement.

The defendants pleaded the invalidity of the patent and denied infringement, but the Court held that the patent was valid and had been infringed, and granted an injunction, an inquiry as to damages, and costs.

This case was mentioned in Mr. Justice Russell's Court on Wednesday morning, the 27th ult., when the conditions on which a stay of execution of the judgment in the plaintiffs' favour should be granted pending appeal came up for consideration.

Mr. Justice Russell further adjourned the matter for a week, at the request of the Intertype Company, on their undertaking that in the meantime they would not sell, offer, or advertise for sale any of the infringing machines.

PRINTING PLANT

The Craftsman Platen

WE visited the showrooms of Messrs. H. W. Caslon & Co., Ltd., recently to inspect the Craftsman platen—the machine built by Messrs. Chandler & Price, Cleveland, Ohio, which has had an enormous sale, and which we believe is far too little known amongst printers. But, as usual, on a visit to this place our interest scattered itself over a multitude of machines and contrivances for the perfecting of the printer's work and the reducing of his costs—things which all too seldom are seen where one expects to find them. The Hacker Plate Gauge and Rectifier, which measures the height of a plate or block under actual printing pressure in thousandths of one inch, and which easily, quickly and accurately rectifies unevenness; the proof presses, which produce in less time and less cost than hitherto, with every modern advantage which give the perfect result under actual printing conditions; the Adalley Trimmiter, for sawing, trimming and mitreing slugs, borders, or illustrations; the "Swiftvac" case cleaning machine, and many other contrivances which all go to reduce the time and increase the efficient work of the craftsman. We sometimes wonder whether all printers are afraid of the machine which does so much in case it reduces the responsibility of the human factor. But surely in no trade more than ours will the human factor remain, and if his time and anxiety are economised where and how they can he is all the more free to devote himself to the actual production of his job, and incidentally earning more money both for himself and his employer.

And now for the Cleveland.

The particular platen which interested us is the demi-folio size four-roller press made by Chandler & Price.

This is one of the most useful things ever made by this firm, which has 76,000 manufactured presses. It is designed for all-round work, and will produce four-colour process work as well as an ordinary straightforward job. It is constructed with every device that the ingenious printing machinery engineer could embody in order to give weight where it was needed, facility of operation, and the true effects, say, in the printing of heavy solid tones. We do not intend to give a mechanical description of this press—we are content to say that it works like a profitable investment for the average printer.

The ink duct is full size, and is fitted with sensitive steel ink knife and a large number of regulating screws. It is simple and easy to operate. The distributing disc is double, the centre and the margin revolving in contrary directions. The disc is large, the rollers practically covering the entire inking surface; this ensures a thorough distribution. The distributing vibrator roller spreads the ink evenly over the forme rollers and secures even colour on straight lines and halftones. The machine opens wide, so that the platen and bed are accessible for making ready and washing up.

This platen has the right weight and power, with correct balance and adjustment to produce a clear, even impression. This machine is five hundred pounds heavier than others of the same type, and the weight and strength are so evenly distributed and so nicely balanced that excess power is unnecessary, and it runs smoothly without resistance in any part.

Although the value of the platen machine for small jobbing work is universally admitted, experience has led many printers to conclude that this type of machine is not profitable above crown folio size. This objection is met by this machine, which is built to take the heavier strains involved in the printing of larger sizes.

To ensure the maximum of profit-earning, which is the only real test of efficiency, it is essential that the platen machine should be capable of handling any job required. Whether the job be a simple card or handbill, or halftone or full inside chase, it can be printed easily, effectively, and in the minimum of time on this machine, and it is well worth the investigation of the prospective buyer of such machinery.

Miscellaneous Advertisements

PRINTING.—Assistant Manager wanted for Printing Department of manufacturing concern. Must have large experience in all the departments of printing work.—Apply, stating age and experience. Address, "Printing," Wm. Porteous & Co., Advertising Agents, Glasgow.

VICTORY Web Newspaper Printing Machine. Offers wanted. Prints 4 or 8 pages, $25\frac{1}{4}$ x $24\frac{1}{2}$. 18,000 per hour 4 page, 9,000 8 page. Deliveries counted in 13's and folded quarter page.—R. Ackrill, Ltd., Montpellier Parade, Harrogate.

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145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.

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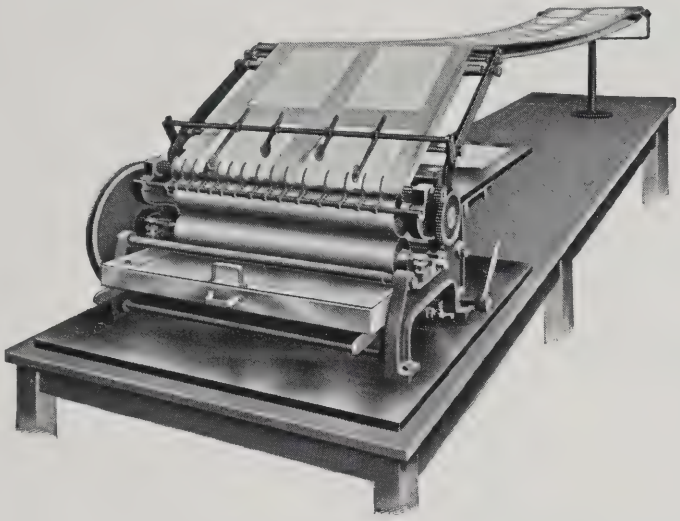

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Machines of solid construction throughout and constructed on the two roller principle.

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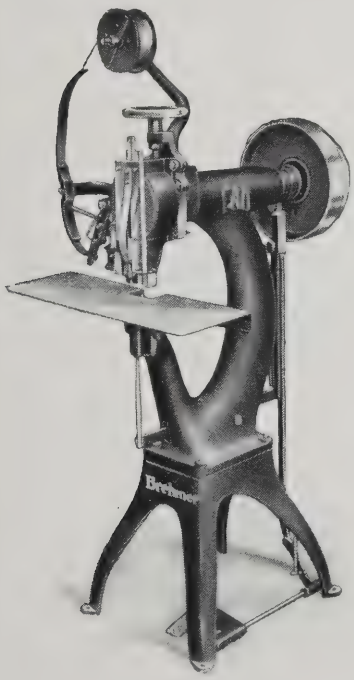

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12, City Road, LONDON, E.C.1.

A "Local Locarno"

THAT is how Col. Roy Truscott described a meeting held at Tonbridge last month to inaugurate a District Committee of the Joint Industrial Council for the Printing Trade. The proceedings were certainly interesting and encouraging. The chair was taken by Col. O. E. d'Avigdor-Goldsmid, who is Chairman of the local Employment Committee working under the Ministry of Labour. He was accompanied on the platform by Mr. H. H. Potts, President, Home Counties Printers' Alliance; Mr. A. E. Goodwin, Secretary, Federation of Master Printers of Great Britain, and Joint Secretary of the National J.I.C.; with Mr. A. E. Holmes, Secretary, Printing and Kindred Trades Federation; Colonel Roy Truscott, Messrs. S. S. Dottridge, E. N. Barker, A. J. Pelton (President, Tunbridge Wells and District Master Printers' Association), S. J. Clements, W. S. Minton, W. H. Pennell, J. Harper, R. Yates (Secretary, Home Counties T.A.), F. I. Dann (Secretary, Tonbridge Branch T.A. and Chairman of Tonbridge Urban District Council), W. Woodman (President, Tonbridge Branch T.A.), W. G. Lavence (Secretary, Tunbridge Wells Branch T.A.), L. Johnson, and others. An apology for absence was received from Mr. W. R. Murray, Hon. Secretary Tunbridge Wells and District Master Printers' Association. There was a very large attendance, numbering upwards of 400, including representatives from Tunbridge Wells and other places.

GOODWILL IN INDUSTRY.

The Chairman said the object of the meeting appealed to him very much, for he had seen so much quarrelling and differences in life, that efforts to stimulate and increase goodwill—all too rare a commodity in the past—were something which he was prepared to do his utmost to help and encourage. They in the printing trade were amongst the pioneers of the Joint Industrial Council. The spirit of goodwill in industry was to his mind the one hope of salvation for this country. If only the same spirit could be developed among trades and industries less highly educated than the printing trade, much would be done to get rid of the canker of unemployment, and much would be done to remove that feeling of unrest which was a hindrance to their trade. To secure that spirit there must not be giving on the one side and taking on the other. There must be give and take on both sides—(hear, hear)—and the prosperity of the trade must re-act for the benefit of the employers and the workers. In the printing trade they had shown the spirit of giving for a great many years. Since the war they had taken back hundreds of disabled men. He believed that the number of disabled men employed in the printing trade in this district was a higher percentage than in any other industry in this part of the world. He hoped a Joint Industrial Council would be formed. Efficient production meant successful trading, and meetings between the workers and the employers would do much to stimulate the spirit of goodwill which he had already seen, and which he hoped might spread far beyond the printing trade. (Hear, hear.)

THE NEW SPIRIT.

Mr. A. E. Goodwin said they heard much to-day about the new spirit in industry. In the printing trade they not only had that spirit, but had done something to encourage it, and before the Whitley Committees were set up there existed in the printing trade a Betterment Committee, and that word summed up the objects of the Council. (Hear, hear.) Goodwill had to exist in the printing office to ensure good work. One of the reasons of their success was the spirit which existed between the employers and employes. The points of agreement included the demand for reduction in postal rates; removal of anomalies that were so vexatious to the printing trade; the re-introduction of the sample post. They represented 250,000 employes and 5,000 employers. British printing did not need Government protection. In Tonbridge they had a printer they were proud to recognise as one of themselves—Councillor F. I. Dann—as Chairman of the Urban District Council. (Applause.) It would be the duty of the District Committee to look after the interests of the apprentices; also to see that the Fair Wages Clause was carried out in municipal contracts. Another matter was the maintenance of social welfare.

WORK FOR DISTRICTS.

Mr. A. E. Holmes remarked that the J.I.C. had come to take the place of all those troubles and bickerings which were the constant menace to the prosperity of the industry. The Conciliation Committee of the J.I.C. was the body to which all matters of dispute in the industry were submitted directly a dispute was imminent. Such had been the atmosphere of the Conciliation Committee that they had been able to make some recommendation which had led to an amicable settlement. The time was approaching in the industry when the usefulness of the J.I.C. had rendered that strikes and lock-outs need no longer take place. That was an astounding thing to say. The industry did not belong to either side—it belonged to both—and both were working to improve the industry and secure a good and happy life for everyone in the industry. He touched on the apprenticeship scheme. He said something would have to be done to induce the right boy to enter the industry. At the present time the attraction for the bright boys on leaving school was the printing industry. An effort was being made to induce the Technical Education Board to appoint peripatetic teachers who would visit such important centres as Tonbridge and Aylesbury. That scheme would have to be worked through the District Committees. The Health Committee had been considering the question of the lighting of printing offices, and the Medical Research Council had presented an interim report which clearly showed that the standard of lighting could be improved by which work could be produced as advantageously by artificial light as by ordinary light. They were also requesting the Medical Research Council to consider the question of health in the trade.

It was unanimously decided to form a District Committee, and the following officers were appointed:—Chairman, Mr. W. Woodman; Vice-Chairman, Mr. S. S. Dottridge; Hon. Joint Secretaries, Mr. W. Minton and Mr. F. I. Dann. Employes' Panel: Messrs. C. Buck, R. Burr, W. G. Lavence, H. J. Portch and M. Watson. Employers' Panel: Messrs. R. Clements, A. F. Hepworth, W. R. Murray, A. J. Pelton, and Col. Roy Truscott.

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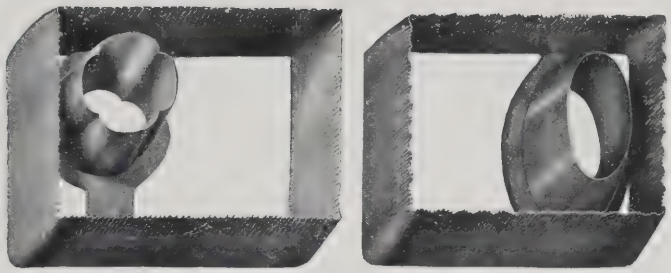

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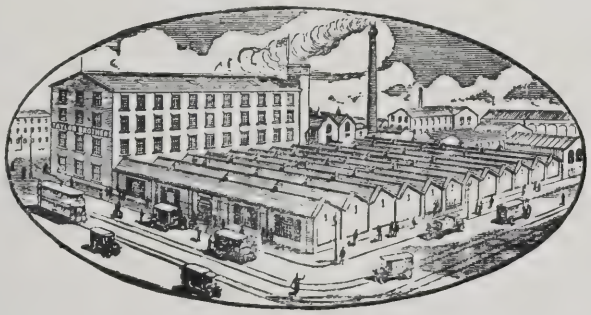

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In Memoriam Cards, Borders, Blanks
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The United Typothetæ of America Organisation

WE think an accurate schedule of organisation and functions of the personnel of U.T.A. will be interesting to our readers as well as useful for reference.

MANAGEMENT.

Secretary, Edward T. Miller—Managing Executive, also Editor of Bulletin and director of field work.

EXECUTIVE OFFICES.

Assistant to Secretary, Paul H. Sullivan—Secretarial, Membership Relations, Specialised Departmentals and Bulletin.

District Secretary, J. Gillespie—Field Promotion, Local Service Bureaus, Field Secretarial.

District Secretary, Arthur Moon—Local Service Bureaus and Field Secretarial.

Auditor, Richard Chamberlain—Accounting, collections, disbursements, custodian of financial records and papers, and International Credit Bureau.

Purchasing Agent, Melvina Breyer—Purchasing, direction of shipping, and stock keeping.

Adv. Mgr. Bulletin, E. B. Lockwood—Selling and management of advertising in Bulletin and Trade Compositor.

Chief Clerk, R. K. Mead—Receipt, opening and distribution of mail; Bulletin mailing list.

Book-keeper, Jesse Garwood—Book-keeping and assistant to auditor.

Advertising Clerk, Madalin Vogt—Bulletin advertising and circulation.

Stenographer, Sylvia L. Pacelle—Administrative and executive records, and secretary to manager.

Stenographer, Louise Zemek—Membership Relations and General Stenographic.

Stenographer, Annie Lindskoog—Stenographer and assistant to auditor.

Stenographer, Mary Flanagan—Specialised Departmentals and General Stenographic.

Stenographer, Helen Grassick—Chicago Credit Bureau and General Stenographic.

Stenographer, Frances G. Resch—Department Stenographic.

Typist, Isabelle Flink—Switchboard operator and general typist.

Typist, Hazel Billings—General file clerk, messenger and assistant in shipping room.

Typist, Marie Ruzicka—Purchase shipping—assistant to Miss Breyer.

Mail Clerk, Clarence Zylman—Mailing machines, packing and shipping; messenger.

DEPARTMENT OF RESEARCH.

Director, Francis H. Bird—General direction research and engineering.

Supervisor of Accounting, F. W. Fillmore—General supervision of accounting and cost finding.

Field Accountant, R. M. Nash—Installation and checking of accounting and cost systems; assistant to supervisor.

Research Assistant, Jack Tarrant—Estimating and production records.

Research Assistant, Robert T. Williams—Technical research, engineering, and technical classification.

Research Assistant, Frances B. Greene—Librarian and general research.

Research Assistant, George Trafton—General research.

Stenographer, Mildred Kinderman—Secretary to the director and general department stenographic.

Stenographer, Edith Burklund—Accounting and general department stenographic.

Stenographer, Ollie Bloom—Production records, technical research and general department stenographic.

Accounting Clerk (part-time), Mrs. E. J. Smith—Composite statement.

DEPARTMENT OF MARKETING.

Director, Alexander Rogers—Director of department and secretary, Committee on Marketing.

Stenographer, Rose Swarts—Secretary to director and general stenographic.

DEPARTMENT OF EDUCATION.

Director—Director of department and school; editorial and promotion.

Assistant to Director, Henry T. Hemming—Promotion, enrollment and assistant to director.

Stenographer, Eleanor Tripp—Secretary to director and general department stenographic.

Typist, Louise Donley—Clerk.

U.T.A. SCHOOL OF PRINTING.

The organisation of the School of Printing at Indianapolis is under the general direction of the director of the Department of Education, counselled by the Committee on Education. The superintendent of the school is T. G. McGrew, whose functions are administrative and executive with reference to the school. The organisation, personnel and functions of the school employes are as follows:—

Superintendent, T. G. McGrew—Executive and administrative work of school; also instruction.

Office Manager, R. W. Benson—Book-keeping and general office work.

Stenographer, Josephine Nuckols—Stenographic and office work.

Instructor, Glenn M. Padgett—Typography and design and layout instruction.

Assistant Instructor, C. A. McMillan—Instruction elementary typography.

Proof-reader, L. A. Carpenter—Reading proof; teacher of English and proof-reading.

Instructor, Raymond Means—Instruction linotype, intertype, and linography machines.

Assistant Instructor and Machinist, A. L. Swank—Instruction on linography machines. Machinist and department maintenance.

Instructor, Jos. C. Kendall—Instruction keyboard and caster, department maintenance.

Instructor, Harmon Immell—Instruction platen and cylinder press work, maintenance.

Assistant Instructor, Ernest Pearson—Instruction cylinder press work. Production work.

Instructor, Ollie Bach—Bindery instruction and production.

Production, George Ruth—Compositor.

Production, Frank Acklin—Production work, standard apprenticeship lessons.

Mechanician, Floyd V. McCoy—Plant and motor maintenance. General machine and construction work.

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Please say you saw the Advertisement in THE CAXTON MAGAZINE.

The Use of Production Records

ONE of the most interesting things I saw in the United States was the almost perfect way in which production records were used in estimating. How far this is general I am not in a position to say. But where Mr. Goodwin and I saw it in operation, estimating seemed child's play. Much has been done by individual firms. Donelly's, of Chicago, have spent thousands of pounds in getting accurate returns of the time taken for every operation required in the carrying out of a job, even the simplest. So sure and scientific are the findings that estimating is almost mechanical at the Lakeside Press. "Whatever else we may do," said Mr. Donelley to us, "we cannot err in our estimating." I think we both instinctively thought of some returns gathered by the Home Counties Alliance, which seemed to suggest that we were never right.

The U.T.A. itself has given great attention to this subject, and about a year ago published the Typothetæ Production Records Book. There seemed to be agreement amongst printers in America that the use of production records or production standards are so mixed up with the costs of a business as to render it imperative in some usages that the two be worked out together. This is evidenced by the fact that the ultimate end of any cost system and production records system in the cost per unit of product; and the end to be gained by using these systems is "lowering that unit cost."

The use of production records or production standards are divided into two divisions; the first and most widespread and popular, the use of production records in making estimates or advance pricing; the second, that which will be of greater benefit to those plants which apply it, the use of production records in management.

In the past the industry has been able to "get away with" indifferent and inaccurate estimates because of "less competition," and the incomplete and often very general specifications for printing which were the vogue. To-day the competition is much keener, and will probably become more so in the future, so, to prevent the loss of money on the one hand by estimating too low, and the loss of work on the other by estimating too high, estimates must now become much more accurate.

The tendency to-day is toward much more accurate specifications as to paper, ink, size, type, etc., consequently any estimate made on such specifications must be accurate, as there is little chance to overcome a loss incurred through an error in estimating by some change in the job.

Another reason is the manner in which business in general is getting into quantity production with its usual small margin of profit. To keep within this margin of profit the buyer cuts costs wherever possible. He, therefore, lets his printing orders to the lowest responsible bidder. A small variation in the printing price may mean the losing or securing of the order, to say nothing of the possible chance of a loss to the printer by bidding too low for the production of the order on his equipment.

Mr. George N. Voorhees, speaking to the International Trade Composition Association, pointed out that while "formerly the owner or manager of a plant produced most of the estimates himself, to-day, owing to the different conditions under which we conduct business, we, as managers, must devote more time to solving the larger problems. Keener competition compels us to spend a much larger share of our efforts to solving the marketing problem. Thus, because of the burden on our time, we are forced to pass to subordinates every possible part of our work, one part of which is estimating. If you managers will go back in your minds over the years you have been in the game, I am sure you will realise how your work has changed in this manner. These new estimators, to whom we must pass on this part of our work, as told in the foregoing paragraphs, are of a different type, and will require production records to be able to make accurate estimates.

"Then, too, in our marketing of the product, we need nowadays a different type of buyer, the trained mechanical men in other lines of work, and we will lose their confidence if we cannot exhibit the same grade of knowledge of, and accuracy in, our business as they have in theirs. We will make a poor showing before these men if our estimates are not based on accurate information such as our customers are accustomed to in their own lines of work. Suppose we were to deal with an insurance company, that business is protected in its operations by mortality tables, would the insurance people have confidence in a man who could not show equal statistics of his own business? Or, for instance, a builder, who knows just how many bricks or yards of concrete should be handled by his men in a period of time, would not this contractor argue that his printer should make prices to him based on as accurate knowledge?

"These are a few of the reasons why printing and its specialised branches require production records in estimating, but before leaving this decision of the subject, I want to make a statement, based on six years of intensive study and experience with the U.T.A.

VALUE OF CORRECTED RECORDS.

"Almost any series of collected records of actual performances, no matter how crude or how collected, is better than the hit or miss, illogical guess or opinions so prevalent. Placing this in another way, the young man with no practical shop experience, but who is willing to forget his own opinions and use records of actual performance, will make a better and more accurate estimate than will the man who uses his personal opinions, no matter if these opinions are based on a lifetime of experience. This, of course, has no relation to the proper method of producing the work; though, if told the several ways of producing the work, the young man with his production records and cost records will tell better than can opinions, which of the several methods is the most economical.

"The greatest of all reasons why management should use production records is that every manager should have at his command statistics of his business—facts—on which to base his judgment in making decisions. Correct decisions are frequently based on statistics in the form of production records.

"As an instance of the use of production records in management: Machinery to-day is so expensive that a decision to install or substitute machinery requires that the manager be certain

of his facts. That is, how much more production will this change or new machine give him than would his present equipment. The statistics needed are production records.

"Here is another case: In our plant there arises a question on a large order as to which of two methods of production is the best. Should we impose it so as to fold with right angles or use parallel folds The job is to run on our old enemy, bible paper. It requires average production records showing the time for both methods to make a satisfactory answer to this question. I realise that this particular kind of work may not be in any of your plants, but the principle of the problem may be applied to any made-to-order business such as the specialised branches of printing.

"Production records will sometimes point out to the management ways of increasing production by seemingly illogical means. For illustration, production work and production records in some plants have shown that greater production on hand-operated machines can be obtained by running the machines slower. It would be hard to believe this as a fact without the use of average production records.

"We read in magazine ads. and are told by salesmen that this or that machine will travel at so many revolutions per hour. That means nothing. What we want to know is 'what is the actual production per hour.' During my work of collecting production records for the Typothetæ a rather curious fact developed, that the general average production on any machine approximated very closely 50 per cent. of the manufacturer's claimed rate for speed. Meaning, for instance, if a manufacturer claims 2,400 per hour, the machine under present conditions will actually produce approximately 1,200 per hour. The point of it is, we want to know what becomes of the other 1,200, so we can get as nearly as possible to our goal of 100 per cent. production. The answer can be obtained only through a study of production records.

"I believe it is generally understood that to make the greatest use of production records, or indeed, of any managerial statistics, we must have two kinds; one, production records gathered in our own plant, and the other, industry averages, both, of course, being gathered and compiled, using the same classifications of operations.

"Everything in this world of ours is relative. If we want to say anthing is so-and-so, we must make the statement by comparison. If I were to tell you that the Washington Monument is 555 ft. high, you are able to visualise that height because you have mentally compared it to a certain definite standard of measurement.

TYPOTHETÆ AVERAGE PRODUCTION RECORDS.

"The Typothetæ Average Production Records are the standard of the industry for measuring efficiency in production. But if we do not gather our own production records we will have a standard by which to measure, but nothing to measure. But if we do classify our operations and determine the average production in our plants, we can measure our efforts as managers by this standard.

"I would like to call your attention to an obvious fact, yet one sometimes misunderstood. That although we may disagree with one or more averages or standards, as given in the industry book, nevertheless, it still is the instrument by which it is possible to measure our production efficiency, and by which, with a simple percentage scale, it is possible to estimate accurately for our plants. Whether we believe our plant to be better than the average or not, it is just a matter of opinion until such time as we have set up our own averages and are able to compare with the standard.

"Due to the variations in human ability, differing methods of operating machines, climatic conditions, our averages will vary from day to day, and our general averages may differ from those of the industry, but let us not be foolish enough to argue that because our plant differs from the industry, that the industry is wrong. One line of one of the war songs which you will all remember illustrates this attitude correctly. The line was: 'They are all out of step but Jim.'

BUTTED SLUG WORK.

"At one of the demonstrations I gave on the Typothetæ Records Book one manager stated he knew positively that butted slug work on slug casting machines did not require any additional time over straight matter (the book gives 25 per cent. additional time over straight matter). Twenty minutes later another manager, who came in late, brought up the same subject. He tried to convince me that he knew, also positively, that butted slug work required 50 per cent. additional time over straight matter. In connection with production records work in the plant, I want to bring out another angle of this work of production. Most of us for years, because of the apparent smallness of the individual non-productive time item, have paid little or no attention to it. But if each of you in connection with the taking off of production records from time tickets and cost summaries will compile each under its own head, the various non-productive items, you may find some very interesting exhibits of waste.

"For instance, in a certain plant where I worked as engineer, investigation of this character showed there appeared with a great deal of regularity an item—waiting for stock. This item in the records kept of it for a period of three months showed an average loss of 240 hours per month on 16 presses. Further investigation of this item brought out the fact that most of this time was wasted in waiting for stock to make up spoilage. From this fact the cost summaries for the same period were studied, and another fact brought to light that many of these cost summaries had on them two different periods of time for the operation of cutting. Just imagine the saving in both the press room and the cutting room by the simple expedient of adding more spoilage allowance to the original order. This, of course, was an exceptionally large item, but it points out the necessity for a careful check on time tickets for the non-productive time items. In the case above mentioned there was on order, a new press to take care of the work, but this saving released a sufficient number of possible hours, so that the order for the press was cancelled.

"We all like to sit at home and read about the explorer. Generally we wish we, too, might get away on an exploring expedition. Here in production work is an unexplored field in most plants, so even though your plant may be small, start exploring. You may discover facts and figures which will change the present ideas of management and leave behind you a name for being something more than just a member.

"Let me assure you that production work will never swamp your plant, as you can go ahead as much or as little as you please. No matter how much you do, it will pay."

Local Trade for Local Printers

IN our contemporary, The British Stationer, a number of very admirable sales letters appear each month. The idea of this letter is one which the local printer might with profit adopt. We take the following from the February issue of The British Stationer:—

The trader who sends out, from time to time, a circular letter or other communication to the business men in his town, finds it difficult to gauge exactly the amount of response his efforts have obtained for him. But one must not be too anxious on this point. "Patience is a virtue," and this applies especially to advertising methods. You cannot get business men to break away suddenly from their usual methods. If many of those whom you address from time to time are satisfied with their sources of supply, it will need a bit of luck or persuasion to get them within your net. But there are always some you are approaching, who for one reason or another are not satisfied with everything. These are the people who are likely to make a change, if approached by an enterprising advertiser. And we must never lose sight of the fact that many a trader finds it necessary to keep in touch with his customers by a circular letter or other means, in order to preserve the trade he is already doing with them. There are others on the commercial warpath besides himself, and if he fails to keep his name before the prospective buyer, it is often a case of "out of sight, out of mind."

Hence the sending of a general reminder from time to time is not only advisable, but necessary. The local printer to-day has to meet more outside competition than ever. It was bad enough in the old days, when commercial representatives had to travel from town to town by rail. But to-day the small motor enables the representatives of many large printers to "cut in" and secure orders which would otherwise be executed locally.

The best thing is for the local printer to keep as closely in touch as possible with his fellow traders. In many cases the Stationer is also a Printer, and one trade works in with the other. When this is the case, a direct appeal to the local business and professional men for printing orders might be made on the following lines:

> Dear Sir,—We find some of our local traders are in the habit of sending away for printing work, the orders for which could be executed quite as reasonably, and certainly more expeditiously, if placed locally.
>
> If you have found it necessary, through any difficulty whatever, to send away for printing, we should welcome the opportunity of quoting for any of your requirements. We can execute all classes of printing, and enclose herewith a few specimens of recent work.
>
> May we impress upon you the advantages to the local community, by keeping, as far as possible, all the trade we can within our own borders?
>
> Many of us have to depend entirely on local support. Such being the case, it is to our mutual interests to abstain from sending away for supplies which can be obtained quite as advantageously from local sources.
>
> Trusting to be favoured with your kind inquiries,
>
> We are, yours, etc.

Printing work, to be carried out to one's satisfaction, means submitting "proofs," and often, especially with price-lists and catalogues, making many corrections and alterations before the customer is satisfied. To do this locally means a vast saving in time, as compared with "proofs" which have to be sent through the post. And the local man is in personal touch with his customer on every other detail. These points are all in favour of the local man.

A Dignity Dispute

IN the Mayor's and City of London Court, before Mr. Registrar Dell, on January 8, a claim was made by Mr. Lewis Lazarus, printer, 1-6, Bridgwater Place, against the Star Press, printers, 1, Banner Street, for £3 1s. 9d. for printing work done. The plaintiff said he took an order from the defendants in May last for printing certain letter headings, circulars and invoice forms. The printing work was done and the goods delivered, but the account was not paid. Subsequently, on August 6, the defendants gave a further order for printing. This he (plaintiff) accepted upon the condition that both accounts should be paid for before delivery of the second order. When the printing of the second order was completed, defendants offered a cheque, which was not for the full amount, and was refused. The defendants were informed that the goods were awaiting delivery pending payment of the account.

Mr. H. Stair, who appeared for the defendants, said the business belonged to his son, he (witness) being the book-keeper and manager. The defence was that the goods in question had not been delivered in time. It was admitted that the orders for printing were given to the plaintiffs, and that the second order was accepted upon the condition that both lots of goods should be paid for. A cheque had been sent to the plaintiff and was refused. In August the defendant had written to the plaintiff to say that the cash was awaiting pending delivery of the goods, and that if the goods were not delivered by August 10 a fresh consignment would have to be purchased elsewhere.

The Registrar, in giving his decision, said the case was one of those "dignity disputes," the question being whether the plaintiff should deliver the goods and pick up the cash, or whether the defendants should take the money to the plaintiff and collect the goods. In such a case, he said, it was for the defendants to go to the plaintiff's place with the cash if they wanted the goods and take delivery of them. The defendants must therefore pay the plaintiff the sum claimed, £3 1s. 9d., and costs, upon which the plaintiff must hand over the goods. Judgment was given for the plaintiff for the amount claimed, and an order made for payment within 14 days.

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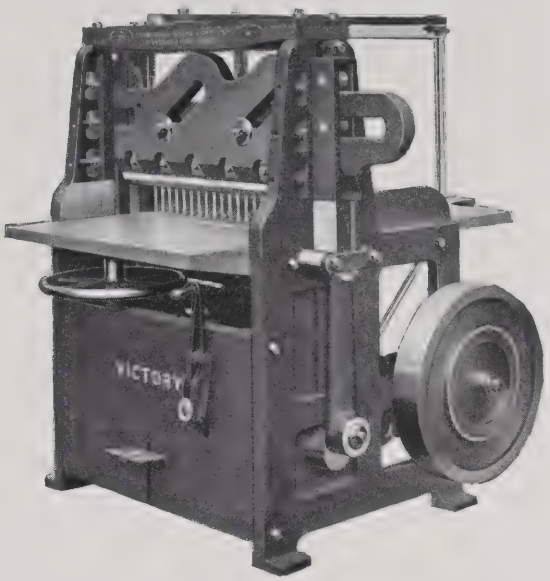

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A New Style of Book-keeping

IN this day and generation the practice of double entry book-keeping is so well established that it is difficult to realise that there could be a simpler, easier, quicker, semi-automatic method of attaining the desired end. The Auto-Countancy system, however, provides these means. This novel manner of keeping accounts has been thoroughly tested over a number of years. Further, it has been approved by independent professional auditors and accountants. Though the detailed methods are new in their present application, in principle they do not depart from those of the generally acknowledged manner of double entry book-keeping, while at the same time a costing system is provided.

The original entry is the final entry. Thus time is economised and accuracy ensured.

The underlying principles of this method of "Book-keeping without tears" were demonstrated at a lecture given on Wednesday, January 13th, before the Office Machinery Users' Association at the London School of Economics. The lecturer was Mr. R. Borlase Matthews, Wh.Ex., A.M.Inst.C.E., M.I.E.E., F.R.Ae.S., who has evolved this drastically new, though extremely simple method of accomplishing what is, to many, the distasteful task of keeping accounts.

All that each Auto-Countancy book-keeper has to provide himself with are two specially headed ledgers (of any usual type) and a quantity of ordinary blank invoices. The usual array of rough books, day books, journals, receipt books, cash and petty cash books are not required.

The blank invoices can be the usual form employed in any business, though even more conveniently, they can be made up like the familiar counter check-books (or bills) in use in drapers' shops. Triplicate books are usually to be preferred, more particularly as it is most convenient that the first note made of any transaction should also be the last. Hence everyone who is responsible for carrying out any such transactions in a business must be provided with one of the triplicate books in place of any note or other book.

When a student first learns book-keeping under ordinary methods the question which immediately arises with each transaction is "Upon which side of the ledger should this entry go?" With Auto-Countancy such questions do not arise. There is *no need* even for the book-keeper *to know the difference between Dr. and Cr.* For the ledgers are ready headed with the name or the class of the form that has to go on each page. Thus copies of all outgoing invoices are physically stuck, in an overlapping manner, on the left-hand page of the personal ledger, and their duplicates on the right-hand page of the costing ledger. Whilst all incoming invoices are put on the right-hand page of the personal ledger, and their duplicates on the left of the other ledger, and so on with the other five classes of transaction that occur in every busisness, viz., cash receipts and cheques drawn, cash sales and cash purchases, and transferred from one account in a ledger to another in the same ledger. A moment's reflection will show that this position, arrived at thus automatically and mechanically, is every bit as correct as if the book-keeper had worked out its position for himself from first principles.

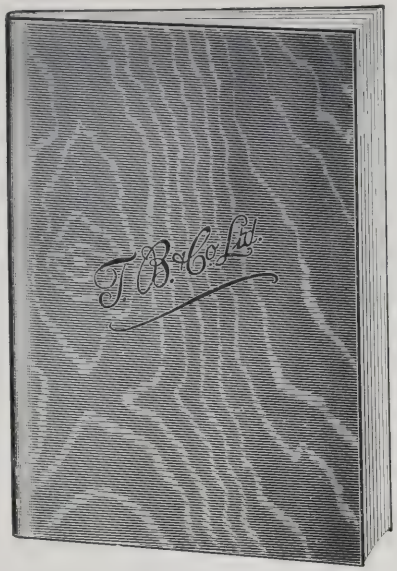
Further, the fact that one writing completes the book-keeping entries, ensures promptitude, making it possible to produce a daily trial balance sheet of the whole business, and also any other desired returns—a thing of inestimable worth to any proprieor who wishes to eliminate the weak spots and strengthen the strong ones of his particular business.

Book-keeping to most people seems to be a somewhat difficult and complicated art. Auto-Countancy, however, in one fell swoop has removed the obstacles, and has indeed reduced the keeping of accounts to an extraordinary simple matter.

Obituary

THE death has occurred at Tunbridge Wells of Mrs. Susannah Edwardes, the governing director of the Courier Printing and Publishing Company, and the widow of the late Mr. M. A. H. Edwardes, the founder and first proprietor of The Kent and Sussex Courier. The late Mrs. Edwardes was the fifth daughter of Mr. William Hutchinson, F.R.S.A., the inventor of indurated stone. She had been spared to reach a good old age, in which, except for a severe illness two years ago, she enjoyed wonderful health until the beginning of the present year. She carried the weight of her years so lightly that few would have believed her to be an octogenarian, and she maintained her varied interests in life and in her newspaper, with all her accustomed vigour, up to a few days before her death. It may be said that she was happy in the success of the journal which her husband founded, happy also in the love and devotion of her family, and in the affectionate esteem of the staff of The Courier, who honoured her as a considerate employer.

MR. JAMES THOMPSON.—The printing trade has lost a friend by the passing of Mr. James Thompson in his eightieth year. He will be remembered by most as chairman of the Council of the Printers' Pension Corporation. To this great organisation he devoted himself with exemplary interest. Its progress and success were very near his heart, and those who have served with him as colleagues in this interest will remember his devotion with affectionate gratitude. Mr. Thompson was for thirty years general manager to W. Clowes & Sons, Ltd., and only retired last year. His dignity, evenness of temper, and faultless memory were characteristics of a very useful life, and his love of all that was good leaves a memory rich and noble.



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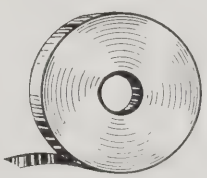

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Our Calendars Should Give Better Service

FOR several years we have suggested to the printing trade that the calendar which the printer uses to advertise his own productions can be made to give much better service than is the case at present.

Among the calendars that we have received, a number show originality in treatment and the use of designs that make a striking and direct appeal. Further, they are of such a character that the principal or the manager of any business would be glad to use it in his private office. Unfortunateley, there still remains an idea among many printers that the design of a calendar that was used ten or twenty years ago is a kind of trade mark that should be preserved. In some cases printers who in their ordinary work give their customers modern display are content to send out year after year a calendar which in no way represents the style they are adopting in their present business.

A good calendar is an advertisement all the year round. A calendar that is prepared without any thought is so much wasted money. Every letterpress printer has in his office types which represent modern ideas; why is it, then, that one finds type faces used that had a vogue twenty or thirty years ago? Lithographers now have the opportunity to show the simple and direct effects that can be obtained with suitable designs under modern conditions.

Mr. Thomas E. Bingley, of Leicester, has produced a very useful monthly sheet calendar, measuring about 2 ft. by $1\frac{1}{2}$ ft. The name at the head is well cut in a bold black letter, and the calendar itself is a good, straightforward, useful piece of work.

The Blackfriars Press, Ltd., of Albion Street, Leicester, have treated most harmoniously their colour scheme and design. A heavy board has been used with a grey-blue paper mounted on it. The design at the head is the central feature in the arrangement. It is a line drawing simply treated with flat colours. The block calendar itself is set in Caslon Old Face and Italic, and is both legible and pleasant to look upon.

W. S. Cowell, Ltd., of Ipswich, have reproduced a drawing by Rowland Green of a brace of pheasants, by a photo-offset process. The reproduction is excellent and the calendar in good taste.

C. H. Gee & Co., of Leicester, send a desk calendar that is pleasantly arranged with a week given to each page. This shows strong evidence of the influence that has pervaded design in Leicester in recent years, and both the type arrangement and the colour scheme have been well conceived. At the head of each page there is a pleasant little silhouette giving variety to the complete result. We note from the cover that Messrs. Gee & Co. have now a commercial photographic studio attached to their establishment.

H. J. Goss & Co., Ltd., of Gray's Inn Road, London, have adopted an attractive design. A drawing in silhouette, giving a bold effect of factories at night, is followed by the text, "Keep the lights of industry burning with printed advertising." The name of the company stands out clear and strong, and yet is an integral part of the design. The calendar blocks might have received a little more attention, to bring them into harmony with the rest of the scheme, which is very attractive.

Henderson & Spalding strike a distinctly modern note, giving a page to each month with a design in the futuristic style. The effect is undoubtedly striking, and the colour bright and gay. We wonder whether an antique board would not have given an effect in better harmony with the designs than the coated board that has been selected.

We have received from The Hills Press, Ltd., Sunderland, a very tasteful desk calendar, and should very much like to have had the pleasure of handling some of the excellent work which we know they do in calendars for other people.

Lydall & Son, 73, Park Road, Dulwich, have a calendar which shows as the central feature a three-colour reproduction of a drawing by Stuart Barker, of "The First Stationer." The effect is greatly enhanced by the print being mounted on a board with narrow gilt edge, and this again being mounted on a large buff board.

The calendar of the London School of Printing is a creditable piece of work. A reproduction of the painting by the late Napier Hemy of a ship at sea entitled "Life," the work of students in the school, is by photo-offset process in four printings. White hand-made paper mounted on dark-brown paper forms the background.

William Strain & Sons, Ltd., of Belfast, use their calendar to show the strong and enduring effects that can be obtained by gelatinising. The heading is a silhouette design with flat colours, mounted on a bevelled board.

Charles Thurnam & Sons, of Carlisle, have produced their usual style of calendar with one of Simpson's pen drawings, which, with flat colour washes, are eminently suitable for use as calendar designs.

Vaus & Crampton, Ltd., Kirby Street, London, show a halftone block, printed in double tone, surrounded by a cleverly-treated rule border.

Wass, Pritchard & Co., Ltd., of Fenchurch Street, London, have achieved a rather striking result in a flower study in four colours, which has been very carefully chosen and exquisitely blended.

We have also received calendars from The British Printer; The County Press, Newport, I.W.; Messrs. Munro & Scott, Perth; Messrs. Pavyers & Bullens, Ltd., of Cromer Street, London; Messrs. William Walker & Sons, of Otley; and Messrs. Wightman & Co., Ltd., Regency Street, London.

MESSRS. THOS. FORMAN & SONS, Nottingham, have taken into partnership Mr. G. W. Knightall and Mr. H. E. Barrow, who have for many years occupied responsible positions with this firm. Mr. Knightall and Mr. Barrow will continue to control the work of their respective departments as hitherto, and no executive change will be involved.

Correspondence

Colour Printing

The Editor, CAXTON MAGAZINE.

Dear Sir,—In the paper recently read by Mr. David Greenhill before the Royal Society of Arts on Colour Printing, in your issue for January, he is reported to have said that the Brothers Dalziel used "aqua-tint" for colour printing thirty or thirty-five years ago. As a matter of fact the Brothers Dalziel were using that method more than fifty years ago.

The chief artist in that branch of their business was one Frank Morelli, a most capable workman, and under whose supervision some most excellent toy books for Warne and other publishers were turned out. But long before the "aqua-tint" days the Dalziels did a lot of colour work wholly and solely by means of wood blocks and wood engraving. One of their earliest efforts in this direction was a beautiful little book called "Odes and Sonnets." The title page read thus: "The Pictures in this Book are by Birket Foster: The ornamental designs by John Sliegh. Engraved and printed by the Brothers Dalziel. London: George Routledge & Co., Farringdon Street, 1859." Proofs of the "feature blocks" were specially coloured by Birket Foster himself, and the "colour blocks" made from those proofs. It is a most refined and delicate piece of work, and is often mentioned as for sale in "Old Book" catalogues.

Yours faithfully,

GILBERT DALZIEL.

January 20, 1926.

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MAGAZINE

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The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

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POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

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C.W. SHORTT & Co LIMITED

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Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

A Born Salesman

By THE EDITOR

WHENEVER I take my pen to write upon what I am supposed to know nothing about, I remember a great pathologist who wrote a book on "The Cure of Cancer," and soon after died—of cancer.

But I am going to write on Salesmanship, even if in the end omniscience dies of ignorance. I am writing for three reasons:—

First, I have been reading two books on this subject, both of them boosting certain schools of training in this important calling; secondly, because I know there are most excellent salesmen willing to sell their ability, and no one seems inclined to buy their services; and, lastly, because I have made a discovery which dissipates into moonshine half the theories which are accepted as axioms by the so-called teachers of scientific method.

Two words, like the Irishman, before I begin to talk.

Never was there a greater need for real selling ability than there is to-day. The tide of trade has turned. We have some of the best things in the world to sell, and the world knows it. But they want *selling*.

Then I think if manufacturers and wholesalers would take advantage of this flowing tide, they must be prepared to readjust some of their methods, and even scrutinise closely some of their salesmen. It is amazing how hide-bound we become. Because a man has done a certain job for years, we think he must go on doing it. But this is a most expensive theory. It results in no end of loss and neglected opportunity. Here and there manufacturing houses are found ready to try new methods, and even take the risk of trying new men. I have in mind definite proof of this enterprise being abundantly rewarded—and I have no doubt some of my readers have equally definite proof of such experiments turning out dismal failures.

Here are some "truisms" which are half-false:—

1. "Good salesmen are few."
   They are not—they are many.
2. "Really good salesmen command big money."
   They may—but they don't all get it.
3. "We prefer to train our own salesmen."

What on earth do you mean by training your own salesmen? Does it require a particular kind of brain to sell print or paper? The real salesman could sell bananas, or haddocks, or bicycles, with equal ease if he had the opportunity to get to know his case. And it doesn't take a year to do this. A barrister has to argue a dozen cases a month, each different from the other, each full of technicalities, and he does it much better than his client ever could who knows his subject after forty years' experience. There is too much importance attached to experience, and too little to native ability.

I am prepared to argue that the possession of certain gifts and a personality of the right order make up the salesman just as certain other gifts and another kind of personality make up an administrator, and that the born salesman can sell anything, just as the late Lord Rhondda could guide the destinies of thirty public companies, many of them poles asunder in interest.

Here are some of my heterodox dicta:—

There are plenty of good salesmen to be found.

They want looking for.

They are often hidden in unexpected places.

When found, they want paying.

If I were pressed for an analysis of a good salesman, I should be hard put to it to find one. The real salesman defies definition because his ability mainly rests in the elusive and indefinable thing we call personality. All the training in the world cannot give that, though wise direction might lead to its better and more profitable use.

This, then, is the indispensable thing—personality.

Now, though we cannot define personality, we can proceed to show in what it consists.

Think for one moment of some prince of salesmen—what is the first and outstanding impression you have of him? It does not relate to his business or his particular commodity—it is the man himself. He is an informed, interesting, and sincere man. It would be a pleasure to meet such a man apart from business altogether.

After that you think of his particular gifts. He is interested not only in his goods, but in your capacity to handle them. He impresses you with the idea that you and he together are engaged in a mutual service in providing the buying public with what they need or want or ought to want.

He is a man of persuasive speech, yet with a reserve that in itself is selling argument. I suppose one of the common blunders of salesmanship is over-statement. This always appears to me particularly foolish as between two men who know exactly what they are talking about. I have two instances in mind. One man was recently extolling to me the virtues of a certain machine, but he talked of it as though there were nothing else like it, and half he said I could have challenged had I been so inclined. If I had bought the thing, it would have been in spite of, not because of, the salesman. Another man was trying to sell me some wallpapers. I knew the kind of papers I wanted, because I knew the rooms to be papered. But I was shown a tapestry paper, "printed in seven colours to give the facsimile effect—a wonderful effect." It was nothing of the kind. It was ludicrous. Well, would I not like to see a beau-

tiful lilac pattern? Here "the artist has done the trick, don't you think so?" I certainly did not.

What is the use of challenging either the knowledge, taste, or judgment of a customer? Yet both these men were, I imagine, highly-paid "experts" at their jobs. With becoming modesty I say I could have done either job much better myself.

I say nothing of all the talk we get about points of contact—talking gardening to a gardening customer, and motoring to a motorist—that is all part of everyday life—we do that with the men we travel to town with every day. This can be overdone—I would prefer it underdone. My barber for some strange reason always wants to talk to me about the "Kempton Handicap" or some such thing, and steadfastly refuses to look upon the tip I give him as "hush money."

If I were a buyer, I think I should prefer the salesman to keep to his business, to interest me in his goods, and to tell me things about them that would make me wish to handle them. Of course, if he loved dogs, and wanted to see my new litter of Irish terriers, I would be glad to show them to him—but so I would to any dog lover. It would not enhance my opinion of him or his wares if he talked "dogs" to me, particularly if I found out he knew nothing about them.

The salesman must know his goods, and he must have confidence in them. This quiet assumption of confidence always impresses me. A man who makes you feel that there are other good lines than his, but none quite the same or quite as good as his, has done a lot. Mind, I say made *you* feel that. Psychologically he has half taken his order at that point. There are men in our own trade who need not be named who are princes in the selling business who always create this impression. They almost make you sorry you have to sell anybody else's lines but theirs.

Then, too, the real salesman can help his customer to sell his goods. He has experience of how others have succeeded. He knows the kind of display which helps, the kind of advertisement which pulls, the particular prospective customers who should be approached, and in selling his goods he is selling "service" of a great worth and at the same time creating the feeling that he is genuinely in partnership with his customer, and eager for the expansion of his business.

There are lots of men in this country who have all these qualities who are engaged at much less interesting and lucrative employment, and I should like to see manufacturers bold enough to try them out.

There is little encouragement to urge men in this direction. Upon my own head be it, but a little more than a year ago I accidentally met a man who was a working engineer. He was, however, a born salesman. He had nearly all the qualities I can think of as necessary for this selling game. So I urged it upon him. I at any rate sold my idea, for he fell to it, and straightway sought an opportunity to try himself out. I, too, have been helping him. But the only people who have been interested in my candidate have looped upon him as an opportunity to get a cheap traveller, and have offered him half his present wages.

But I know lots of firms who *need* such a man; what they want is another matter.

Now, to conclude with what I think a really funny story. I was airing these notions of mine a little while ago—in loud, emphatic, not to say dogmatic, tones—when a gentleman chipped in and very politely but quite firmly said, in effect: "O.-J., you're talking through your hat." He then went on to show how necessary it was to have experience, special knowledge, and I know not what, and I was talked to silence. Before the evening ended I took my good friend aside, and just as friend to friend I sold him a bicycle he didn't want, and which I didn't want either. The joke is that he sees the joke, and wants the inexperienced man to re-sell the bicycle for him now!

The Biggest Proof Room in the World

THE proof room of the Government Printing Office at Washington, D.C., dealt with 1,146,884 galleys of printed matter last year, an increase of 115,165 galleys, or 11 per cent. more than for the preceding year. The increased work was done with a daily average of 275 readers, or 42 more than the average for 1924. The proof room worked 37,933 less hours on overtime, Sundays and holidays in 1925 than in 1924.

Many changes were made during the year in the physical appearance of the proof room, so that now it is by far the biggest, best equipped, and most ideal proof room in the world. Approximately 2,000 more square feet have been made available for the proof room, allowing a rearrangement of the force to much better advantage. Space and equipment have been provided for 88 additional readers, so that the room will accommodate 342 readers, revisers, and copy editors. Separate locations have been assigned to these groups. Suitable bookcases have been provided for the reference library, which is an important part of any proof-room equipment. Trojan lights, similar to the new lighting of the composing and press rooms, have been installed according to the plan of gradually replacing all the old fixtures throughout the building. At the rear of the room a fireproof mezzanine floor has been erected, providing space for 250 lockers, which formerly were scattered around the work floor.

MESSRS. CROSBY, LOCKWOOD & SON, the Technical Publishers, inform us that they have in active preparation a new book by Mr. C. C. Knights, the scope of which is indicated by the title, "Colour in Advertising and Merchandise Display." In this book Mr. Knights clearly sets out a simplified colour theory and an original method of evolving colour combinations. The book is of a practical nature, and contains many illustrative examples.

Print More—Sell More

HUNDREDS of printers' vans will carry this slogan through the towns and cities of the United Kingdom this month, and near large and small printing offices posters will be exhibited. A million poster stamps will also carry the messages:—"Print, the Impetus of Trade," "Good Impressions Multiplied by Print," "Tell it in Print," "Print, the Salesman," "Print, the Great Persuader."

The most valuable part of the campaign is the sending direct to thousands of traders, wholesale and retail, and manufacturers of commodities of all kinds, an attractive folder showing how primitive man carried information, and how it is being carried to-day.

The scheme has been explained more widely by meetings than on the first occasion, and it has been made clear that the main object of the Federation is not that this work should take the place of printers' own advertising, but is supplementary and a stimulus to what is already being done by individuals.

It is also intended to be an example to other trading communities of the value of direct mail advertising.

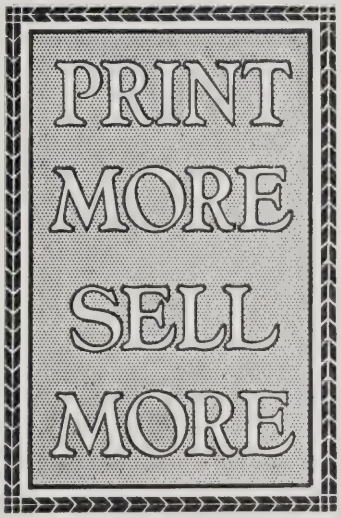
Many ideas for obtaining a list of potential buyers of printing were considered, and the conclusion reached that printers themselves were better able to supply such a list than any other body of men.

Will they do so?

The success of the scheme depends not so much on finance as upon the personal support and efforts of the Federation membership. In every centre visited evidence was forthcoming that when printers had followed up the last issue of literature new business had been secured.

The main purpose is to divert printers from competing for repetition work and to set them the more interesting and encouraging task of creating new work.

The printer has at his command the most powerful instrument for improving the trade of



the country, so that this campaign comes at an opportune time, when attention is being directed to the importance of advertising British goods in home and foreign markets.

Heaven helps those who help themselves, and the British printer has quite a unique chance of helping himself and British trade by simply sending at once a list of names, and a few shillings, to the Federation offices, 7-10, Old Bailey, E.C.

A. E. G.

UNDER the new South African Customs Tariff a great many lines of manufactured stationery, such as exercise books, writing pads, etc., will pay 40 per cent. ad valorem, or 6d. per lb., whichever is greater. This protection will kill practically all importation of the cheaper lines of manufactured stationery, and this opens the way for enterprise for concerns already established in South Africa, or new businesses to be established for manufacturing these lines. We think a British firm with experience of the making of such goods may well consider this opening seriously. Labour is cheap in Capetown, it is probably the best distributing centre, and we are in communication with a firm of printers on the spot who could lease two large floors of a convenient block of buildings suitable for this purpose. We should be glad to receive inquiries on this matter, and be glad to put likely manufacturers in touch with our South African correspondent.

THE West Essex Gazette has just completed its first 25 years of history, and celebrated the event by publishing in its anniversary issue a number of congratulatory messages from public people.

THE Camden Town Auxiliary to the Printers' Pension, Almshouse and Orphan Asylum Corporation has arranged a high-class Bohemian concert, to take place on Monday, March 22, at the Stanley Hall, Junction Road, N. (opposite the Tufnell Park Tube Station), in celebration of the completion of the Ninth Pension. The chair will be occupied by the President, H. C. Bolton, Esq., supported by W. A. Perkins, Esq., and other equally well-known gentlemen. An excellent array of talent will be presented, and every effort is being put forth to make the occasion a huge success. Tickets for the concert, 2s. 6d. (reserved) and 1s., may be obtained of the Hon. Secretary, C. H. Shock, 2, Huntingdon Street, Barnsbury, N.

More Light on Printing History

Nos. 209 & 210 of "The Monotype Recorder"

NO more striking evidence of the growing importance that is attached to typographic forms and the history of printing types can be given than the current double issue of The Monotype Recorder. This book, covering 56 pages and including reproductions of types from Gutenberg to the present day, is an interesting contribution to the literature of the subject; where necessary the examples are printed in two colours, the whole being the work of the University Press, Cambridge. The name of the writer is not disclosed, but it is evident both from the intimate knowledge displayed and the strong views so fearlessly expressed, that Stanley Morison is the author. His writing is always personal, and he occupies a place that no one else quite fills. The bibliophile may write of the history of type in the purely pedantic sense; but Morison imparts a note of understanding that forms a bridge over which the printer may pass to acquaintance with all that is best in typography from the fifteenth century to our own time.

We can only give a passing mention to the story of the fifteenth century manuscripts, out of which the black letter of Germany and the roman letter of Italy grew, or to the migration of Sweynheim and Pannartz to Subiaco, and the evolution there of the roman type from the gothic form. Johann and Wendelin da Spira cut the first purely roman character, which was immediately followed by the type of Nicholas Jenson, who, until Mr. Morison aroused discussion regarding its claims, had been given priority of place as having designed the most perfect roman type the world has known. William Morris copied it, so also did Emery Walker, Cobden-Sanderson, and Bruce Rogers. The pronounced influence exercised by Jenson in the modern typographic revival can scarcely be overestimated. Prince produced what is probably the best reproduction of the Jenson type in Venezia, which he cut for G. W. Jones.

The chief objection our author has is in regard to Jenson's capitals, which he states are "unnecessarily self-assertive," and there is much to be said for this contention. The purpose of capitals is to mark the beginning of a sentence or to indicate a proper noun; every printer knows that in our ordinary types the pages where capitals have to be used are frequently very spotty and difficult to read. The large capitals which are common to us are really a part of the Jenson tradition. We think it was Morison who in recent times directed attention to the beauty of the types of Aldus Manutius at Venice, particularly to that used in the famous Hypnerotomachia Poliphili, which has been re-cut by the Lanston Monotype Corporation. In this type the capitals are smaller than the ascending characters, and the resultant smoothness of the page cannot be questioned when it is compared with a type in which the capitals are employed in the proportion used by Jenson. But Jenson's type will outlive his critics. Whether Poliphilus type is capable of such wide application in the printer's daily work as that cut by Jenson is a separate consideration.

Aldus, too, in his "Chancery" type gave us our italic, and in The Recorder some attention is given to the changes that have occurred in the italic types at different periods. It is pointed out that the early italics were almost vertical in their main stroke, and there can be no doubt that a vertical italic rather than one with a strong slope, as is now customary, is a better mate for the roman character.

From Venice and the account of the vertical italic we are taken to France to read of the influences which affected Garamond in the design of his famous type, which has now become so popular, and also to the sixteenth century, which gave us the "Old Face" types which were copied in the seventeenth century.

Referring to the work of Christopher van Dyck, a notable punch-cutter of this latter period, who recut and improved some earlier types, it is remarked that "it is often the fact that the faces fashioned after the model of a certain historically important letter are noticeably superior in design to their prototype." Type design is a subtle thing, and the differences between types are mathematically minute, whilst being noticeably dissimilar to the eye; it would indeed be strange if a designer or a punch-cutter of real understanding were unable to profit by and improve upon the defects in the type of which he was ostensibly making a copy. Unfortunately they do not all possess real understanding.

We next proceed through interesting by-ways to the types of Fournier-le-Jeune, who was the first to employ the term "modern." The growth of the modern face out of the type face cut by Phillippe Grandjean for the Imprimerie Royale in the Louvre for Louis XIV. is a story that is well told.

Baskerville finds his proper place, and is given credit for the originality of his types by comparison with Caslon, who admittedly based his classic design on earlier models.

Referring to the types that grew out of the Didot and Bodoni fashion, it is stated that those who followed the fashion "drew and re-drew upon the same designs, increasing their brittle and attenuated aspect which is most prejudicial to the sight." Is not this a perfect summation of the effect of an exaggerated type of "modern design"? Exaggerated fat moderns, such as were cut by Thorne, and which had a great vogue on the Continent, are dismissed as being beyond the pale excepting for artists like Lovat Fraser, who amused themselves with the mock antique. This may be a correct statement, but we question whether the use of these fat romans will be confined purely to artists in, say, five or ten years' time!

Our space is nearly exhausted, and we can only refer in the briefest terms to the account of work done down to the present day; but we cannot resist another quotation relating to those who attempted to copy the typography of William Morris: "the types of the Kelmscott books were copied in the United States and employed to make volumes somehow thoroughly similar but anyhow painfully different."

SPECIMEN PAGE FROM MONOTYPE RECORDER

ROMAN TYPE OF ALDUS

POLIPHILO INCOMINCIA ILSECONDO LIBRO DI LA SVA HYPNEROTOMACHIA.NEL QVALE POLIA ET LVI DISERTABONDI, IN QVALE MODO ET VARIO CASO NARRANO INTER CALARIAMENTE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET ANTIQVA ORIGINE SVA.ET COMO PER LI PREDECESSORISVITRIVISIO FVE EDIFICATO.ET DI QVEL LA GENTE LELIA ORIVNDA.ET PER QVALE MODO DISAVEDVTA ET INSCIA DISCONCIAMENTE SE INAMOROE DI LEI IL SVO DILECTO POLIPHILO.

E MIE DEBILE VOCE TALE O GRA tioſe & diue Nymphe abſone peruenerãno & inconcíne alla uoſtra benigna audiẽtia, quale laterrifica raucitate del urinante Eſacho al ſuaue canto dela piangeuole Philomela.Nondi meno uolendo io cum tuti gli mei exili conati del intellecto,& cum la mia paucula ſufficiẽ tia di ſatiſſare alle uoſtre piaceuole petitione, on riſta ro al potere.Lequale ſemota qualũque heſitatione epſe piu che ſi congruerebbe altronde,dignamente meritano piu uberrimo fluuio di eloquentia,cum troppo piu rotunda elegantia & cum piu exornata poli tura di pronũtiato,che in me per alcuno pacto non ſi troua, di cõſeguire il ſuo gratioſo affecto.Ma a uui Celibe Nymphe & adme alquãto, quan tũche & confuſa & incomptaméte fringultiẽte haro in qualche portiuncula gratificato aſſai.Quando uoluntaroſa & diuota a gli deſii uoſtri & poſtulato me preſtaro piu preſto cum lanimo nõ mediocre prompto humile parendo,che cum enucleata terſa,& uenuſta eloquentia placẽdo.La priſca dunque & ueterrima geneologia,& proſapia,& il fatale mio amore garrulando ordire.Onde gia eſſendo nel uoſtro uenerando conuentuale

Fig. 6. *From Colonna:* Hypnerotomachia Poliphili, *Venice*, *Aldus* 1499

It has not been possible to do more than sketch a few of the outstanding features of this monograph. The work is much too valuable to remain in its present form, which, although distinctive, is not sufficiently permanent. The Lanston Monotype Corporation would, we suggest, add to the debt which the industry owes to it for having made this thing possible, by republishing at a reasonable price in a more permanent dress, and, in addition, making it available for every printer and at every printing school in the country. It could, and undoubtedly would, be used as an adjunct to the teaching of typography, and would serve to instill sound ideas regarding type forms and the history of their development among the coming generation of printers.

Responsibility for Correct Proofs

By THE EDITOR

PROOF-READING, particularly in a news paper office, or an office where bookwork or journals are printed, is an arduous and highly skilled job. But it is a specific job. The reader trains himself for it both by education and technical knowledge, and I want to raise the question with readers throughout the trade whether they are absolutely and finally responsible for correct proofs. When I say " correct," I mean literally correct. An author or editor has proofs submitted to him, but surely there is an easily-defined line of responsibility. These men may alter words, correct mis-reading of manuscripts, and take out of or put into the printed page; the reader on his part surely should submit to the author or the editor a clean piece of print work technically considered.

There is a tendency to shift some of this responsibility. An editor reads a proof and passes it, but because " literals " have escaped his notice, or a wrong figure has been passed which he could not have noticed without having the original " copy " before him, is he to be held responsible because he has passed the final proofs?

Surely not! I should hold, and I think "readers" generally will agree with me, that first and last they are responsible for technically correct proofs, and that the fact that others have read them does not in any way mitigate their responsibility. Readers should read! That is their function; for that they are trained, and for that they are paid. And I have no compunction at all in putting any literal mistakes down to their discredit.

An editor or an author may or may not be capable of correcting a proof. He never sees an s upside down or a u for an n, partly because he never looks for them, and partly because he might not see them if they were there to see. That is not what he reads a proof for. If he has written Gladstone when he meant Salisbury, and passes that, the responsibility is his—the reader has nothing to do with that, though be it said to the credit of a most able body of men, the omniscience of many of them would suggest a query mark in the margin. But if I write 9,000, and the reader passes the proof as 19,000, then the responsibility is his, whether I have read the mistake or not. When I wrote or dictated 9,000, I may have had a table of figures before me, and, having made sure of the figure and written it, there was the end of it. I don't want to have to do my arithmetic twice. I hate having to do it at all anyhow.

Time is far too valuable for any of us to do needless things, or duplicate each other's labour. Were I a " corrector for the press," and a proof which I had read were returned to me with half a dozen literal corrections, I think I should either consult an oculist or begin to contemplate another occupation.

This article has nothing to do with badly-written manuscripts—the compositor has wrestled with them—it has to do with a simple straightforward question: " Is the ' reader ' absolutely responsible for typographically correct proofs? "

I have submitted this question to the managers of three of the largest " periodical " houses in the trade. Two of them unequivocally answer "Yes." The third hedges and says he thinks " the proofs ought to be checked by the author or editor even for typographical mistakes."

Hence this article!

Proof Presses

PROOFING, mechanically considered, is the earliest form of printing, and has remained, as regards efficiency, very much as it was at the beginning of the art. Yet the conditions and requirements have altered almost beyond recognition. The handpress does not respond to the modern demand for speed. The coming of the halftone block and of the three-colour process; the substitution of hard packing for soft packing; and the abolition of the old-time damping of the paper—these and other modern conditions have changed considerably the mechanical and technical requirement as regards the pulling of proofs, so much so that when good proofs are required it is often found advisable to print them on the machine. If in the old days of exclusively hand-set type, with its superior impression and greater accuracy, good proofs were desirable, this requirement is much more imperative under modern conditions, where economy of time, quantity of product, ease of operation, and saving of space are essential factors in production costs.

Mechanical and technical efficiency are the prime factors of profitable printing. As regards proofing, this state of efficiency has been attained. By the use of improved proof presses, better proofs can be produced in less time, at less cost, and within less space. To secure first-class proofs, particularly of halftone blocks, etc., the proof press requires to be better built than the printing machine. This at first sight may appear an over-statement, but it is a basic fact. Rigidity and strength of impression are essential to take care of inequalities in the forme or galley, the reason being that, whilst the job is made ready on a printing machine, perfect impression is required from the proof press without this.

H. W. Caslon & Co., Ltd., have on show at Chiswell Street the " Poco " and the " Potter " proof presses, and both of these are nearly ideal for the purpose for which they are built.

"Why Collective Advertising?"

MR. ALFRED LANGLEY (Chairman of the Federation Collective Advertising Committee) set out to answer this question at a combined meeting of the S.E. and W. & N.W. Master Printers' Associations last month. He pointed out that many printers said they could advertise their own businesses themselves. The first advertising campaign of the Federation revealed the astounding fact that they as printers had not got the advertising sense very highly developed. That first revelation had justified the first advertising scheme, and that revelation justified their efforts in connection with the present campaign. Why, then, support collective advertising, and why support the Federation scheme? This scheme had been drawn up because it was the considered opinion of their representatives on the Council, who thought advertising on this ground was necessary. It was drawn up on the instructions of the Council of the Federation, who were their mouthpieces.

Mr. Langley then went on to say that it seemed strange after about 400 years of printing, it was necessary for them to have their attention called to the value and potentialities of printing as an advertising force. They had been producing printed matter for so many years, but had not realised to the full extent the value of printed matter in their own business. He believed that printers had kept their noses and their eyes down on to their frames too closely, and that they had become so much absorbed in their work that they had not had time to realise the value of the work they were producing. It was his desire that evening to consider how best they could increase the value of printed matter to the benefit, not only of themselves, but of the nation itself. It had been said quite recently that only one out of twenty persons was carrying fountain pens, which meant that there were still nineteen people to be served with fountain pens. He ventured to state that not one customer in one hundred on their books was using printed matter for the purpose of further increasing his business, and he would also assert that there were at least 499 out of every 500 customers who could use more printed matter to greater advantage in their business than at present.

As to the scope of the second collective advertising campaign, he believed that it gave to the small printer greater opportunities of gaining good results than the larger houses. Mr. Langley then went on to speak of the great number of industries that never advertised, that existed in the back streets in every borough in London, and that did a highly specialised class of work for certain markets and for certain customers. He then told of an instance in his own district of an established firm that never advertised having to close down, with the result that its productions were lost to this country and went to America. This meant that that special industry was not only lost to the community, but it also acted detrimentally to all printers.

With regard to the second advertising campaign and its effects upon competition, Mr. Langley said they would always have competition with them, and that curse of all printers—price-cutting. It was his opinion that the scheme would take them out of the rut of competition. It would not increase competition, because brains and service always counted in the matter of printing. The literature of the advertising scheme had been designed with the idea of enabling the smaller printer and the man with ideas to improve upon it. He appealed for support for the scheme for patriotic reasons, and in this direction he said it was up to them to take a lead with the power they held of demonstrating to their customers the remedy for bad trade.

Mr. Langley then dealt with the scheme from the point of view of their own selfish interest, and then explained in detail the various pieces of literature, including the posters and the poster stamps which are to be sent to the names of potential customers sent in by the printer. In sending in the names he hoped they would bear in mind the obscure men in the back streets who never advertised. If they did this he contended they would be getting at the root of the whole matter. To send in the names only of prominent tradesmen and large firms in the main roads was, in his opinion, a mistake.

Alluding to the mailing literature of the present scheme, he believed that every printer in the country was capable of producing it, but if any difficulty was found with regard to the designs the staff at Old Bailey was ready to give any assistance required. As to the posters, the fact that these were all of a standard size, and were to be used by the large and the small printer alike throughout the country, he believed was going to have a very good effect on the buyers of printing, for they would see that they were united and all pulling in the same direction.

THE Daily Mail is sending six British working trade unionists, comprising a fitter, a turner, a machineman, a boiler-maker, a moulder, a pattern-maker, and a blacksmith, to the United States to inform themselves of the secret of high American wages and of the hours, working conditions, and the use of up-to-date machinery in American industry. Each of the six will have his travelling and hotel expenses paid, with full weekly wages and insurances (which will be sent to the man's wife or representative each week); he will have an allowance of £20 for an outfit, a personal allowance of £3 weekly, and will be insured for £1,000 during the tour.

LORD RIDDELL opened the Hermitage Convalescent Home at Hastings for the Printers' Medical Aid and Sanatoria Association. He was accompanied by the Mayor of Hastings, Corporation officials, and Mr. T. E. Naylor, M.P. The home commands a fine position on one of the highest points of the town. For the extensive benefits offered the members pay only a penny per week, hence the Association boasts of being "the best pennyworth in the printing industry." The Association has had a very active existence since 1909. In that year letters issued numbered 318; last year they numbered 21,424. In the same period the income has risen from £229 to over £10,000.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

IN a recent issue passing reference was made to the Baskertype process; and as some of my correspondents have thought fit to put some questions to me concerning it, possibly a few particulars might be of use to others also who are looking out for a reliable substance which would enable them to cut certain kinds of work on their own premises. As, however, the Baskertype process involves a form of illustration, perhaps a little talk on illustration may be of general interest

The telling of a story in picture is almost as old as the hills. An ideograph is only a symbol or figure suggesting or conveying ideas without words—an early Egyptian form of transferring thought through the medium of signs. These symbols or signs gradually became abbreviated in course of usage, eventually leading to signs and syllables, and ultimately to the written word of the scribe. At that time mostly devoted to religious writings, the more important works were illuminated with some wonderful designs in the form of initials and decorations, which became to a certain extent pictorial records, thus amplifying what might be termed a cultured form of the ideograph, supplemented by the written word.

As the centuries progressed there arose a more insistent demand for popular education among the masses, but the scarcity of reading material was the chief drawback. Then the idea was conceived of cutting pictures and words on wood, and from such woodcuts taking a number of impressions on paper, *i.e.*, the dawn of letterpress printing! The speed at which this could be done was considerably quicker than the time taken to write each page separately, despite the slowness of production (as compared with the modern press) and the elementary tools with which they had to work. There was, however, one great drawback, the difficulty of eliminating what is now known as the printer's error. (Every printer in those days had not the education of Caxton, who was really a very learned man). Then someone struck the bright idea of dividing the wooden printing block into sections, so that only those sections which contained errors had to be replaced—the wood engraver to-day does this by plugging, without spoiling or wasting any other part of the block. Naturally, our early printers were very wide awake, and quickly discovered that errors near the edge of a page or section could be cut away, and that portion recut and mortised in.

Once again inventive genius came on the scene. Cutting each word separately on wood, although ultimately allowing more copies of the finished work to be produced in much less time than the scribes could do it, was too laborious—when heigh, presto, someone came along with movable types! After that progress was rapid; and as in this article we are not going to talk about type, it will be sufficient to say that from that time on education and printing have advanced hand in hand, so that now even the very poor may, through their local free libraries, dive and delve into mysteries and sciences to which even the very learned men of the past considered it a privilege to have access.

Strange as it may seem, however, after thousands of years we seem to be going back to pictures as the means for reaching the multitude in the quickest and easiest way—with this slight difference: we find the modern ideograph (or illustration) supplemented invariably by a message in words, sometimes very brief, sometimes lengthy, according to the artist in word manipulation and the use for which it is intended.

The woodcutter was supplemented by the process engraver, who in turn found his work duplicated by stereotypes and electrotypes; the original processes are also supplemented for work of a particular kind by certain compositions which could be more easily worked upon than wood; and whilst all the beautiful effects obtained by the expert woodcutter are not possible on these compositions, yet for certain classes of work they offer some excellent potential possibilities.

Numbered among these compositions is the Baskertype. My readers must fully understand that I hold no brief for this or any similar process; but an explanation and a few examples showing some work which has actually been printed from Baskertype will hurt no one.

Baskertype is sent out ready prepared to take transfers or pencil sketches. A proof taken from ordinary type formes or from blocks can be transferred to its surface in any ordinary press.

Say you want a simple "inside" or "outside" tint—or both. Lay your proof as just mentioned on to the surface to be cut, place in

press, and the impression taken should be sufficiently clear to work upon.

A point to remember in transferring printed proofs is not to use art paper, as it peels when transfer takes place and adheres to the plate.

There are only four knives required in the ordinary way—two for cutting outlines, two for clearing away whites. One knife of the cutting set is used for intricate, the other for bold outlines, the other two being used for chipping away the whites in small and large work respectively.

EXAMPLE 11

There is also a V gouge for taking out fine white lines and for cross hatching.

Drawings can be sketched direct on to the surface by using black carbon pencil—not forgetting, of course, that all such work must be done in reverse.

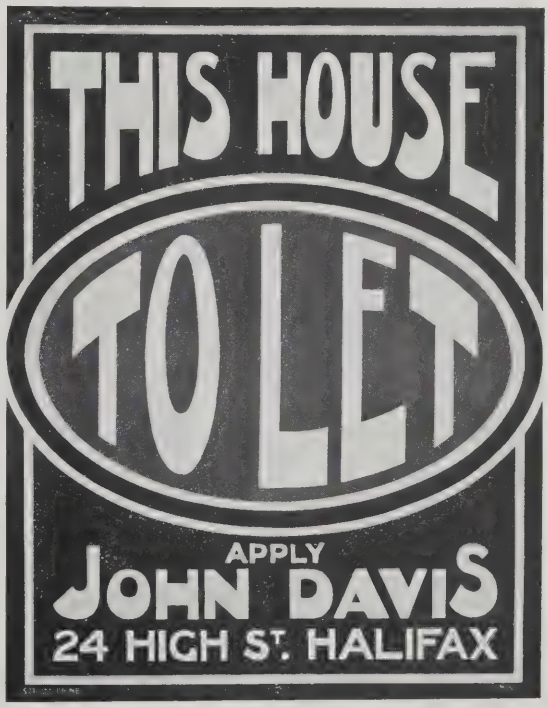
If the surface happens to become damaged, or a small puncture is made, a filling-in medium is available in stick form. This is warmed and applied to the spot affected, rubbed in with a hot palette knife even with the surface, finishing off with pumice stone and water until the damaged area is quite smooth and level. This means that no work need be wasted because of a slight accident, such as a slip with the knife or cutting away some groundwork that should have remained. These aids help immensely.

In order to obtain the best results in printing, a moderately hard backing is recommended, such as a few sheets of good calendered printing paper underneath a "rubberised" blanket, with three or four sheets of good printing paper on top. Rollers on machine should be set as for best quality work—if set too low, fatty edges on finished work may result. Suitable alike for tinting and solid inks, it permits a large variety of work being undertaken, as an examination of the following examples will show.

Baskertype is not destroyed after going through an edition. Ink can be cleaned off with turpentine—or paraffin for preference—on no account use lye, potash, petrol or benzine. Then, if the job is to be used again at a later date, wrap in brown paper that has been wiped over with a greasy rag, and store flat in a dry atmosphere.

Example 11 (WHITE SALE) is a bill 18 x 12 inches printed in three colours—green-grey, orange, and blue. This work is large enough to be quite simple from the cutting point of view, and the question of register quite easy to answer. The original flat colour scheme is simple, direct and effective. The lettering WHITE SALE is not, perhaps, the best of its kind—but this is not the fault of the process.

Example 12 (THIS HOUSE TO LET) is a house agent's bill 25 x 20 inches, in brown and blue—the oval TO LET being in blue. This is a very straightforward effort, nothing finnicky in it; and I should say there is no waste material, the oval cut out of the brown colour answering for the blue. Here, again, one may be disposed to argue that better results could be obtained with poster type; but that is not the point—it is a practical demonstration of the use of the Baskertype process, and all prejudices must be thrust aside. It is just the kind of bill to suit some of our auctioneers; and we cannot always be trying to



EXAMPLE 12

push "purity of style" down the layman's throat because he will flatly refuse to swallow it!

Examples 11 and 12 have been reproduced here by kind permission of Messrs. Hampson, Bettridge & Co. Ltd., 2-4 Fann Street, London, E.C.1, who are also the selling agents of the Baskertype process.

It may, of course, be averred that Examples 11 and 12 were specially prepared for the occasion, but this was not so. Whatever impression you may have formed, look at Examples 13 to 22, forming a composite page, and here you will find a number of specimens produced in the ordinary course of business, partially or wholly treated by the Baskertype process, all of which, with two exceptions, are the work of George H. Keller, overseer of the letterpress department of Messrs. Mason & Jackson, Ltd., Hull. Mr. Keller has been doing this work for about ten years, and in specified cases he is satisfied that the saving on line blocks is great, particularly on flat tints and poster work.

Example 13 (BASKERTYPE COLOUR SILHOUETTES) is a card printed in flat colours. The term "flat" as used here is meant to convey that there is no fine line work, and that the colours are in even masses. The actual size is 10 x 6¼ inches, and there is printing on both sides. The makers say "the Baskertype colour plates cost £4. Had the design been reproduced by the three-colour line process, the cost of drawings and blocks would have been £8 15s. 4d.; or if by the three-colour halftone process, the cost of the blocks would have been £14 9s." Be that as it may, it must not be forgotten there are illustrations beyond count that could not possibly be reproduced otherwise than by line or halftone. (I think this little explanation is permissible.) There is little doubt, however, that for such an example as this Baskertype suits the purpose extremely well.

Example 14 is one page from an eight-page fold-over sample card for a paint manufacturer, the actual example measuring 9 x 4½ inches. The illustration of country house is in three colours, whilst the band (ANGDALE) forms part of a long diagonal line running the length of the opened folder, and the band is 20 inches long! Both illustration and diagonal line are Baskertype. The fine line work in the illustration is free from restraint, and is admirably helped by the colouring of the trees, ground, and pathways—all flat tint work!

Example 15 (SCOTSMAN'S HEAD) is just a coarse cut figure—particularly compared with the girls' heads in bottom left hand corner—with scenery in the distance. This has been purposely stripped of extras to show how small isolated surfaces are quite safe to print upon. If the Baskertype cutter is also an artist, he could draw such a subject direct, and so save the intermediate cost of a drawing.

Example 16 (REAL BARGAINS FOR YOU) is rather clever. It is a two-colour sale announcement 8¼ x 6¼ inches, printed in red and black on a buff card. Here one can pick up a useful hint on how to reduce cutting out to a minimum. The border is in two colours, so is the lady's frock, the lettered panel, and part of the foreground. In all these places the red is not cut out separately in each place as appearing in print, but covers the whole part to the extreme edge of the black in each part affected, making a solid red, with only the black cut away to allow the red to show through. Simple, isn't it?

Example 17 is a plain piece of work forming the background of a colour pattern card, printed in a neutral grey. Such a design can be drawn direct from a working plan, and must save a lot of time.

Example 18 (APLATONE) is again a simple proposition for Baskertype. Printed in four colours (the blank space is intended for type), tracings can be made of each colour from an original colour drawing.

Example 19 (NOCORODE) shows two silhouettes suggestive of engineering flats, with a touch of red showing through in places to suggest life and action. The panels at head and foot are also backed with Baskertype tints.

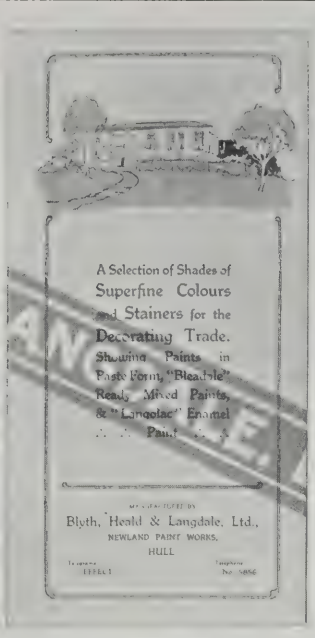
Example 20 (GIRLS' HEADS) expresses most vividly by its fine line work how this material will "stand up" to the machine in small streaks represented by the thin lines. Naturally, these lines require as much support as possible, and so the material might be shallow cut—in the same way as fine, close line zinco work is frequently shallow etched in similar circumstances (to avoid under biting).

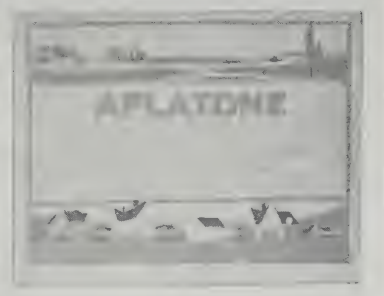
Example 21 (KEEFS) suggests the key block for tinting a background, printed here in black to show detail.

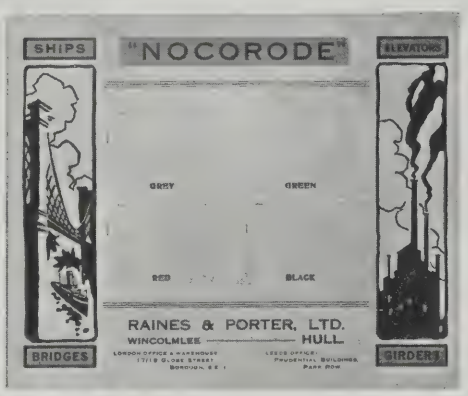
Example 22 (bottom right hand illustration) looks almost like a pencil drawing with a buff flat tint for a background. This Baskertype background measures 8¾ x 5½ inches (say, 9 x 6 inches, to allow for waste). Baskertype material works out at 1¼d. per square inch. 54 x 1¼d = 5/7½, to which must be added the cost of a few minutes' time for cutting.

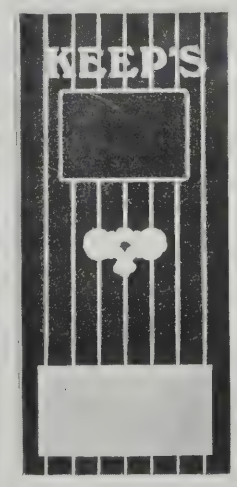
Although this example presents the effect of a pencil drawing, it is neither process work (line or halftone) nor litho. Under such circumstances one can only conclude it is a fine piece of Baskertype cutting and printing—very fine indeed. There are evidences that it has been cut very shallow in places, and a special ink used that spreads slightly and "greys" off when very thinly used; there was possibly a wipe across the plate (or part of it) after inking and before the impression was taken. If this diagnosis is anywhere at all near the mark it is a wonderfully clever piece of work, and if the artist sees these notes I should be glad for him to communicate with me.

In these twelve examples will be found a wide range of subjects wherein the Baskertype process has been used to advantage. For very









EXAMPLES 13 to '22

plain, straightforward work, such as tints, white-on-black lettering, occasional ornaments or a particular form of decoration to fill a certain space, decorative tint backgrounds, flat colour schemes or line drawings (provided the hair line is unnecessary), all seem reasonably possible to cut; a little practice, some care and patience, and the printer will find in Baskertype a most useful medium, particularly in the country office, where to order a simple line block may mean days of delay, as against only an hour or two if the means of production lay near at hand.

Before leaving this subject I should like to compliment George H. Keller on his work—all of which, I believe, has been cut for definite commercial use—and especially because, by its versatility, has afforded a means of helping others with a few hints on the development and use of the Baskertype process.

When some folks get hold of a new idea, however, they are apt to use it on the slightest possible pretext, in a similar way to when a new series of type is bought; for a time no job in the office seems right without a line or two of this new type in it somewhere!

It must be borne in mind that the use of Baskertype, as with anything else, depends upon its suitability for the purpose. The real starting point in planning any piece of printing must be the idea itself, and not some particular fad or fancy effect desired by the printer or his customer that has no real relationship with the results—which ought to be the goal aimed at. By this I mean that one should not use a tint merely because Baskertype is handy, but to use Baskertype when a tint is required.

If illustration or decoration in any form is unnecessary, why occupy valuable space with a picture by any process when such space could be used to greater advantage? At the same time a piece of printing may be easy enough to read, yet look so uninteresting and unattractive that it fails to secure attention: this is where suitable illustration comes in—it attracts the eye and excites interest.

In regular commercial printing illustrations may be too large as well as too small, though it is difficult to form any direct governing size in proportion to the rest of the matter. The nature of the illustration, the purpose to which it is to be applied, its relationship to the text or the display, its humour or other subtlety, whether only suggestive or direct in representation; the quality and bearing of the text, the size of the display lines, whether they help the picture or the picture helps them—any of these points may affect the issue.

There is this much to be said, however. If you are featuring the illustration and making it the chief point of attraction, do not let the type message detract from it; at the same time, the type should be large enough to be almost as easily seen *and* read as if it were part of or a continuation of the picture, otherwise there is a break in continuity of cause and effect—which should be avoided if at all possible. On the other hand, if the illustration is to help the type, do not let its proportions outweigh the effectiveness of the type, nor the details be too intricate for the eye to catch at a glance.

I must ask my other friends who have sent in specimens for review to hold themselves in patience until our next issue, when their welcome contributions shall have careful attention.

Letterpress printers are invited to send in specimens for review in Craftsman's Corner. Specimens that are of general interest may be reproduced in these columns if suitable for the purpose. As, however, it is not possible to reproduce all suitable work here, a separate heading called "Appreciations" has been instituted, under which is given a frank, personal talk on any work submitted—and under this heading noms-de-plume may be used if desired. Now, Mr. Printer, do not hide your light under the proverbial bushel, but send along some samples of your work direct to H. Naylor, 8, Aubert Park, Highbury, London, N.5—it will always receive acknowledgment.

Caxton Home, Limpsfield

The companionships of The Daily News and Star gave their annual concert, under the auspices of the South London Caxton Musical Society, at the London and Brighton Hotel, Peckham, on Saturday, February 13. Mr. Harry Murch occupied the chair, supported by the combined chapel officers. The Monocles Concert Party, directed by Mr. Theo. Malcolm, gave an entertaining selection of songs and sketches. Mr. G. C. Josland (trustee) announced the "plate" at thirty-five guineas, and hearty votes of thanks were accorded the Chairman and his friends, on the motion of Mr. C. W. Bowerman, M.P., who expressed his pleasure that the money raised by these concerts was to be devoted to the erection of the West Wing to complete the building. He was most desirous that this work should be put in hand as soon as possible. It was announced that the West Wing Fund had reached £1,800, and was still growing.

Mr. George Archibald Maxwell, managing director of the Empire Ink Co., Ltd., passed away after a short illness on February 15th.

Although Messrs. John Greig & Sons, Fountain House Works, Edinburgh, date their introduction to the business world as far back as 1810, they are by no means content to rest on their laurels for past achievements, but are ever anxious to advance with the needs and changes of the passing years. They have always built various kinds of screw presses, and now come forward with what they style their "New Toggle Press," which is a great advancement on their ordinary screw press in many directions. When the platen is set for a given height, a pull of the lever puts on the pressure, and keeps it on, thus entailing a considerable saving of time, when there is a large quantity of work to be pressed. One pull at the lever closes the press—the reverse action opens it—and no energy has to be expended at a lever or wheel when applying or taking off the pressure, as there is no screw to revolve. Every part is perfectly finished, and composed throughout of the highest-quality materials, while the proportions are massive, and, above all other considerations, combined with this high order of efficiency, the keynote is simplicity of design and operation. We understand this firm has also made several improvements in their guillotines and perforating machines.

Joint Industrial Council Problems

Reply to Mr. George Isaacs

AN article of more than ordinary interest appears in the Natsopa Journal for December last, in which Mr. G. A. Isaacs thoughtfully sets out a multitude of questions relating to the obligations of his and other unions towards the Printing and Allied Trades Joint Industrial Council. The question he asked was "How far does the J.I.C. Constitution affect the right of a union or employer to take action in support of, or resistance to, disputes in auxiliary trades?"

A short answer is that the constitution carefully defines the obligation of both parties to first consider their mutual interests. At the best, auxiliary trades (*i.e.*, trades not affiliated) can be considered as of only secondary importance, and not such as would justify breaking away from an agreement honourably made.

The article was prompted by the dispute between the Paper Workers and the Book Trade Federation. Possibly owing to the fact that the latter body is outside the J.I.C. the union did not notify the Council, or avail itself of any service it might be able to render to avert a dispute with a third party whose business relations were so closely connected with bookbinding and printing as to be subject to some useful pressure by the Council. But the union is a part of the Council, with a membership interest in its affairs which exceeds that involved directly by the dispute. Why not have given the Council an opportunity to protect the interests of these members and their employers, and to so confine the dispute as to not unnecessarily hamper those actually in resistance one to the other? That such a policy was possible, and even desirable, is demonstrated by the fact that the J.I.C. did subsequently delimit the area of the dispute so as to enable the bookbinder and printer to resume work, and that without impairing the chances of the union in the actual dispute—the ring of the disputants was not broken.

Mr. Isaacs proceeds to visualise the problem from other points of view. He assumes a dispute with inkmakers who manage to produce by blackleg labour ink which is sent to a printing office to be handled by members of his union. Should the union go to the J.I.C. before taking aggressive action against the handling of such ink, and as a protective step on behalf of the strikers?

This hypothesis raises other interesting questions. Why not intimate to the J.I.C. that a dispute is pending with the inkmakers, and see whether the dispute can be kept outside the printing business? Why wait until the blackleg-made ink is to be put into the duct of the printing machine? It is not easy to comprehend how such delay can be helpful to the union, but there can be no doubt as to its effect upon other unions whose members are thereby involved in a matter upon which they know very little or nothing at all. Instances could be quoted in which unions have apparently avoided the obligation of acquainting other unions that a dispute was to be entered upon; but they are nevertheless expected to act as if the dispute was equally theirs.

A timely reference is equally due to other affiliated unions as it is to the employers' side of the Joint Industrial Council. It is not good enough to give an undertaking to do something and then to create circumstances which render such undertaking nugatory.

Other points raised by Mr. Isaacs refer to sympathetic action being taken in the event of an electrician or engineer dispute—does the Council require that the Conciliation Committee be called before the trade unionists decline to work with blacklegs? In the event of a transport workers' dispute, are the unions to take goods from blacklegs? "Take even a larger view," he says, "If the Trade Union Congress mobilises trade union active support in aid of the miners, is it to be held that the printing trades unions cannot give any support without first laying the matter before the Conciliation Committee?

The cold logic of the position is that we have interests apart from other industries. It is not a "larger view" so much as an illimitable view to suggest that those interests are to be sacrificed to a sympathetic action which in itself may be quite unhelpful to the industry on whose behalf it is undertaken, even when recommended by the Trade Union Congress, which body is prone to advise a policy based upon political influences. Something could be said in favour of remaining at work so as to provide financial support to the workers in dispute.

In view of these difficulties, Mr. Isaacs suggests that the "very best solution of these troubles would be to bring all the auxiliary trades within the scope of the J.I.C. Why not?" Perhaps that is a solution—if it can be determined what are auxiliary trades, and how far the extension would be mutually helpful.

The solution leaves out the transport, mining, engineering and other industries. Unless it is possible to carefully define the limit of an extended scope of the Council, it will be wiser to confine it to those bodies of which it is at present comprised, and which, as Mr. Isaacs says, "has already proved its immense value to our industry."

But Mr. Isaacs deals only with one side of the issue he raises. What would be said by the unions if the employers departed from the constitution of the Council so as to take sides against a union in dispute with a non-affiliated employers' organisation?—Printing Federation Bulletin.

Peerless Roll Leaf

THE word "and" was left out of the advertisement of the Peerless Roll Leaf Co. in our last issue, which made it read as though this firm sold "genuine imitation gold" leaf. They do not! They do sell genuine gold leaf *and* imitation gold leaf. These are surely so well known that confusion can scarcely have arisen. This house is reducing blocking costs by making up leaf in rolls, thus obviating a lot of troublesome and wasteful labour. This company will gladly give a demonstration of their material and methods to our inquirers at 88, Chancery Lane, W.C.2.

Impressions of America and Canada

By A. E. GOODWIN

I HAD many surprises in Canada and America, as many of you will have when *you* go, because —I shall make it my first duty wherever I speak to urge everyone who possibly can to go themselves—America *must* play a great part in the future of the world.

Its wonderful natural advantages in raw materials, cheap power, transport facilities, and undeveloped resources impresses the most casual observer. Experiments in industrial organisations can be made there which in an older country like this, with its traditions and limited natural resources, are well nigh impossible.

But we can learn a great deal from what is being attempted over there. I saw many things in America besides printing offices and printers' organisations which helped me to appreciate American methods of tackling her problems.

To go through *Ford's* works at Detroit, and Armour's packing factory at Chicago, the McGill, Harvard, and Chicago Universities—all helped me to understand America. But I did not neglect my own business—to discover how American printers were organised. In some respects we have more compact and representative methods of organisation than America. There are separate organisations for letterpress printers, lithographers, binders; and many concerns are members of all three organisations. Then the United Typothetæ, which corresponds with our Federation, does not undertake any labour negotiations. There are other associations dealing with these problems, though the Typothetæ, in a department of research, keeps records of all labour movements. The general impression was that outside New York, Washington, and a few other large cities trade unionism was not very strong. New York more closely resembles London, as over 90 per cent. of the trade is done in trade union houses, and there an agreement had just been made giving a dollar increase in October, 1926, and no further advance to be considered till October, 1927. A strong non-union National Employers' Organisation exists.

The trade unions appear to have made a mistake in trying to secure a reduction of hours and an increase of wages at the same time, and this was fought for two years, and will certainly take time to recover its prestige. The unions do not oppose bonus or piece work schemes, and I saw satisfactory results. The members of the associations make more use of their associations. Consequently the associations are able to render greater service to the members.

A Waste Paper Bureau is a new idea I saw at work, for selling all the waste paper in a city. A Credit Bureau is another feature of value. In America not only are people earning and spending more, but greater use is being made of credit. This is rendered possible by the better organisation of *all* trade associations. In the printing trade the members send in for collection all accounts over three months old. Consequently the association gets information as to the slow payers and doubtful customers. Then they warn members at once of these people.

Costing is another service carried out very thoroughly. Returns are collated, and each city sends in cost returns to its local association. It is able to tabulate actual costs for members and show average and each firm's costs. A further service to the members was the staff also sent out to help complete cost returns in members' offices. The production record book is their remedy for faulty estimating. They are also helping members to increase their sales, and successful schemes of salesmen are circulated.

The exchange of specimens and ideas is quite common. Service is really the keynote of American business men—the printer to his customer, the association to the printer. There, as here, the voluntary service given is most impressive. Large staffs are employed by the associations. In Detroit, with 120 members, the staff consists of general secretary, costing secretary, three credit secretaries, apprenticeship director, and two general assistants.

At Grand Rapids a young printer told me he should be able in five years to retire; he was making over £6,000 a year profits in printing forms only. His success was due to guidance from association. Great attention is given to the front offices and to the specimens displayed.

Many British people are inclined to discuss American ideas by saying that conditions are so different and the population is two and a half times that of our island. If you deduct agricultural workers, negroes and foreigners there is not such a great disparity. The absence of liquor advertisements is noticeable, but there is an increase in other advertising. There is no question amongst printers and business men of the economic benefits of prohibition. The quality of printing is not higher, but the volume greater, and everywhere show readiness to try new ideas. Many conventions are signs of a belief in co-operation which we see going on over here.

Honours

Messrs. Sanders, Phillips & Co., Ltd., (The Baynard Press), at the recent Paris Exhibition, succeeded in obtaining the following awards:—Grand Prix, "Brochure" printing; Diplôme d'Honneur, book printing; Grand Prix, poster design (by Mr. F. C. Herrick); gold medal, poster printing. This, we understand, is the greatest number of honours conferred upon any one firm in any trade.

A Diplôme d'Honneur has been awarded to The Medici Society, Ltd., for its book exhibit at the Paris Exhibition of Modern Decorative and Industrial Art. The Society exhibited The Odyssey of Homer, illustrated by Russell Flint, R.A.; The Idyls of Theocritus, illustrated by Russell Flint, R.A.; Thomas Hardy's Selected Poems; Swinburne's Atalanta in Calydon; and the Riccardi Horace.

The diploma of the Second International Exhibition of Decorative Arts, held in the Royal Palace in Monza (Milan), has been awarded to Walter Bradley for the excellence of his exhibits.

Annual Report of a Public Printer

THE annual report of 158 pages, issued to Congress by Mr. George H. Carter, Public Printer to the U.S.A., makes very interesting reading. We take from it one or two items which our readers will like to read. Here is a passage on

BETTER PRINTING.

" More attention has been given to better printing in the last year or two than ever before observed by Government printers. It is the ambition of the office to establish a notable record, not only for economical production, but also for good style in printing. Good printing does not cost any more than poor printing; in fact, poor workmanship is frequently more expensive than good craftsmanship. The lack of progress for many years in the style of Government publications, some of which have become so antiquated in appearance as to bring just reproach upon the Government Printing Office, prompted the Public Printer to appoint a special board on better printing. Already several recommendations to improve the appearance of Government publications have been put into effect. One of the first changes was to print distinctive cover titles for many publications which formerly duplicated on the cover the full text of the title-page. The typography of Government publications has in many instances been improved to accord more closely to the style of the foremost book publishers. More consideration has been given to the artistic requirements of certain monumental publications, such as the Lincoln, Grant, Harding, and Wilson Memorial volumes, which are entitled to the best there is in the art of printing.

" To show the fine class of work of which many of our skilled tradesmen are capable, a public exhibit has been installed in Harding Hall. This display is not only a revelation to visitors, but is also an inspiration to employes who study and appreciate the fine products of their fellow workmen. The Public Printer has also co-operated with the American Institute of Graphic Arts in exhibiting the best samples of book and commercial printing selected annually by the institute. Two exhibitions of artistic commercial printing and one displaying the best books of the year have been held in Harding Hall. The exhibits were opened with a formal programme in which the Typothetæ and Printing House Craftsmen's Clubs of Washington and Baltimore kindly participated. Aside from interesting many visitors, the exhibits by the Institute of Graphic Arts are of great benefit to employes of the Government Printing Office in bringing to their attention the upward trend of good printing throughout the United States. Confessedly, there is much room for improvement in Government publications, but now that the start has been made, the Government Printing Office eventually ought to take its proper place among the world's best printers."

And here is a story of Mr. Carter's struggle with the Civil Service Commission regarding

COPY-HOLDERS AND PROOF-READERS.

" The office has been greatly handicapped by the failure of the Civil Service Commission to approve its recommendation for the appointment of proof-room copy-holders, from whom it was planned to train an adequate force of competent proof-readers. Contrary to the universal practice of the printing trade from time immemorial, the Commission has insisted that these positions shall be placed in a clerical status, and shall not be considered for any purpose as part of the mechanical trade of printing. The Commission has further required that they shall be appointed through examination for departmental editorial clerks instead of by special examination for proof-room copy-holders as recommended by the Public Printer.

" This office cannot agree to any such flagrant violation of the traditions of the printing trade. Copy-holding and proof-reading are essential operations in the production of printing, and the persons who do such work, whether experienced in other branches of the printing trade or not, are in no sense clerks; nor have they anything in common with department clerks either as to kind of work, rates of wages, or hours of service. Proof-reading is a branch of the printing trade, and persons employed at that work have long had the same industrial status as other printing mechanics who likewise specialise, either as hand compositors, makers-up, imposers, machine operators, etc.

" Although ability to read proof has been an essential qualification of the competent printer, specialisation in the trade by the introduction of typesetting machines has greatly restricted the training of printers as proof-readers. It has become impossible to obtain enough printers who are properly qualified to read proof. In all large printing plants, such as the Government Printing Office, many proof-readers are employed exclusively at that work, and it is not so important that they shall be thoroughly versed in other branches of the printing trade.

PROOF-READER A PRINTING MECHANIC.

" Inasmuch as the work of all proof-readers, whether trained as printers or not, requires the same experience in that particular branch of the trade, this office could not accept the suggestion of the Commission that proof-readers be divided into two classes, one having a clerical status and the other a mechanical status, according to whether they had been previously trained as printers. A proof-reader is a printing mechanic, regardless of whether he may have had other trade experience as a hand compositor or a machine operator.

" The desire and the necessity is to obtain better qualified proof-readers than have been procurable from the list of compositors and typesetting machine operators to which this office is now restricted. Therefore, it is proposed to require a higher educational standard of persons who might be appointed as copy-holders and trained for the trade of proof-reading. It is hoped that from both the printer and the copy-holder lists this office may be able to build up a competent force of proof-readers of which it is greatly in need. The present system has failed, and it is imperative that some other plan be devised to carry on this work which is so vital to correct printing and the proper preparation of Government publications. It is believed that the employment of copy-holders possessing special qualifications and the proper training of copy-holders for proof-reading will help materially to raise the standard of that work in this office. However, the duties of such persons as proof-readers, except in certain individual cases, will not be essentially different from our present readers, and I see no reason for a different desig-

nation such as you have proposed. Of course, it is not intended or desired to have non-printer readers perform work that requires special training as compositors or typesetting machine operators; but as long as they may be employed at reading proof or on related work, such as revising and copy-editing, there does not appear to be any substantial reason in discriminating between printer and non-printer readers.

EDUCATIONAL TRAINING OF READERS.

" It is very necessary that this office shall be permitted to obtain proof-readers better qualified to handle the high class of publications printed for the many technical branches of the Government service. Readers having higher educational training and experience than that of the average printer are employed by many of the best book publishers, but this office has not been able to secure the services of similarly qualified readers on account of the restriction that only compositors and machine operators can be assigned to the work of proof-reading. Although all compositors are supposed to have had some training at proof-reading to qualify them as journeymen printers, the fact is the proof-reading experience of many compositors has been very limited and their education inadequate for intelligent and proper reading of the large number of technical books and the numerous publications in foreign languages which this office is required to print for various branches of the Government service. That the ability of the ordinary printer to read proof has greatly deteriorated is clearly shown by the report of the New York Committee on Proof-room Survey, which was submitted to the International Typographical Union at its recent convention. In this report the committee states:

" ' It was apparent from the answers to interrogations that the occupation of proof-reading is no longer a desirable one, and that the young men in the printing business have little inclination to follow it as a means of livelihood. Before the advent of the typesetting machines a high standard of competence was demanded of the proof-reader, and in recognition of his ability he was usually paid a salary higher than the union scale.

" ' Coincident with the general adoption of the machine for straight composition there was a gradual lessening in the endeavour to maintain a uniform " style," particularly on the newspapers. The correction of even a single error necessitated the re-setting of an entire line, and the proof-reader who made what could be regarded as unnecessary marks soon found himself in disfavour, from the viewpoint of both the composing-room executive and the machine operator. Especially obnoxious was he who had the temerity to mark an incorrect division, with the consequent re-setting of two lines.

" ' Thus subjected to ill-will and hostile criticism and realising the hopelessness of trying to maintain the standard he had been accustomed to, the proof-reader was forced to reconcile himself to the new order of things. Inaccuracies in grammar, spelling, punctuation, and capitalisation were literally winked at, and the field of his activity was limited to the correction of mis-spelled words and the deleting of an occasional " pi " line. This is especially true of the daily newspapers, where speed is vital and where it frequently happens that everything must be sacrificed to getting the paper out on time.' "

The Civil Service Commission advised the Public Printer of its final refusal to grant a mechanical status to copy-holders and proof-readers appointed under an examination requiring no previous experience in the printing trade.

MACHINE COMPOSITION OUTPUT.

" The production of type showed a gratifying increase of 83,729,800 ems over the preceding year. The increase is attributable partly to the good work of the apprentices, who set 21,858,000 ems during the fiscal year 1925, as compared with an output of 6,136,000 ems in 1924, when less experienced. The larger part of this increased composition is due, however, to the higher averages maintained by the linotype and monotype operators. This was noticeable after adoption of the new wage scale, which classified the operators into groups based on production for a three-month period.

" The new wage scale provides a rate of $1 per hour for regular linotype operators averaging from 3,700 to 4,000 ems of type per hour, and $1.05 per hour for 4,000 ems and over; and a rate of $1 for regular monotype keyboard operators averaging from 5,000 to 5,600 ems per hour, and $1.05 for 5,600 ems and over per hour.

" At the first quarterly readjustment of wages, all but 94 linotype operators and 29 monotype keyboard operators had attained the higher rate based on increased production. The quarterly readjustment on October 1, 1925, placed all but 25 linotype operators and 17 monotype keyboard operators in the top class.

" The average number of ems set during the fiscal year 1925 by all the operators in the linotype section was 4,171 per hour per operator, as compared with an average of 3,715 per hour for the fiscal year 1924. For the five years 1921-1925 the linotype average was 3,869 ems, and for the five years 1916-1920 the average was 3,705 ems, with the low mark of 3,545 in 1920, the last year of the preceding administration. Linotype composition is mostly in 8 and 10 point, 26 picas wide.

" Operators in the monotype keyboard section set an average of 5,772 ems per hour in the fiscal year 1925, as against an average of 5,048 in 1924. The average of monotype keyboard operators for the five years 1921-1925 was 5,204 ems per hour, and for the five years 1916-1920 it was 4,846 ems per hour, with the low mark of 4,528 ems in 1920. The greater part of monotype composition is tabular work.

MACHINERY EQUIPMENT LEADS THE INDUSTRY.

" The machine-composition sections are equipped with 144 linotypes (including 48 of the latest model, No. 25), 120 monotype keyboards, 126 monotype casters, 2 monotype material casters, 2 Ludlows, and 1 Intertype. This is the largest battery of typesetting machines in any printing plant in the world."

The Master Printer's Annual

THIS typographical year book makes its welcome appearance, and although of necessity little change takes place in its contents it is none the less valuable. Changes in personnel connected with the various organisations have to be kept note of, new agreements and tables inserted, and the historical section brought down to date. The book is well edited by Mr. R. A. Austen-Leigh and Mr. Gerard T. Meynell, and the same gentlemen doubtless are responsible for its production, which is all that a volume dealing with the printing trade should be.

Detergents for Removal of Ink

A THOROUGH investigation has been conducted by the Government Printing Office of U.S.A. relative to the removal of ink from type, the removal of wax from electrotype shells, the cleaning of press rollers, and the cleaning of ink containers. There are two distinct types of detergents commonly used in the printing industry, volatile solvents and alkali cleaning agents, both of which were covered in the investigation. As a result of this work, the following detergents have been recommended, and are now in use by the Government Printing Office for various cleaning requirements:—

1. *Aviation gasoline.*—This quality of gasoline is used for cleaning type where quick drying of the cleaned surface is necessary. It readily removes the ink from the surface of the type and after evaporation leaves the surface dry and free from oil. Work done with present-day commercial grades of motor gasoline has shown that they are unsuitable, owing to the oily residue left on the type, which will not evaporate and is difficult to wipe off. This oily residue interferes seriously with the taking and retaking of proofs, and in the making of stereotype matrices it blisters the tissue. Blended motor gasolines are slightly better than commercial motor gasoline, since the benzol added to the gasoline increases the volatility, but the oily residue present in the gasoline itself interferes with the cleaning of type in the same way as motor gasoline.

2. *Benzol.*—Pure water-white benzol is used for cleaning type in instances where the aviation gasoline will not remove the hardened or dried ink. This material is a better solvent than aviation gasoline, and in this quality does not possess as objectionable an odour as lower grades of benzol. It is also used for cleaning numbering heads used on presses. This material has replaced solvent naphtha, which has an objectionable odour and is less efficient. Approximately 240 gallons of benzol are used annually.

3. *Mixture, benzol 60 per cent and acetone 40 per cent.*—This is the most powerful solvent mixture adopted by the office, and is used for removing hardened ink from halftones and old type, which cannot be removed by aviation gasoline or benzol alone. The demand for this mixture is very limited, but 15 gallons being used annually.

4. *Motor gasoline.*—The commercial grade is used for washing press rollers and press formes while on press. For this purpose it is more suitable than aviation gasoline, as the oily residue aids in preserving the rollers.

5. *Kerosene.*—Used for removing wax from the face of electrotype shells. It is also used for the cleaning of press rollers.

All of the above solvents—aviation gasoline, benzol, acetone-benzol mixture, motor gasoline, and kerosene—are inflammable.

6. *Tri-sodium phosphate cleaning mixtures.*—Formerly strong caustic soda, commonly known as lye, was used to a large extent for removing ink from type formes, especially when the ink had hardened, and for cleaning ink containers. Strong caustic alkali solution, usually used hot, has several disadvantages. It is very injurious to the human skin, possesses an objectionable odour, and leaves an alkali film on the cleaned metal, which it is difficult to remove. The lye solution, which cannot be thoroughly washed out of the type, also injures the thin tissue of the stereotype matrices when heat and pressure are applied.

In order to avoid the use of strong alkali, cleaning mixtures were developed containing tri-sodium phosphate, soda ash, and a small percentage of caustic soda. Two formulæ containing varying proportions of these ingredients have been experimented with, each of which gave satisfactory results. These cleaning mixtures are not injurious to the human skin, do not possess any objectionable odour, and leave the surface of the metal clean and free from alkali film. They are also satisfactory for cleaning ink containers in the ink section.

The following formulæ have been in use, and the approximate cost of each is given:—

	No 1 per cent	No. 2 per cent
Tri-sodium phosphate	40	80
Soda ash	45	—
Ground caustic soda (95 per cent.)	15	20

The materials must be mixed in the proper proportions for use as needed. These mixtures are used the same as caustic soda, approximately one pound in a gallon of hot water. The surface cleaned must be thoroughly rinsed with hot water after use of the cleaning mixture.

A comparison of the approximate cost in barrel lots of these cleaning mixtures and that of caustic soda is given below:—

	per lb.
Cleaning mixture No. 1	$0.037
Cleaning mixture No. 2	.047
Ground caustic soda (95 per cent.) ...	.045

Either of the two mixtures now used will do more cleaning than an equal weight of caustic soda, and therefore are more economical, in addition to effecting much better results from a cleaning standpoint. This cleaning mixture will also replace a considerable amount of solvent cleaner formerly used, especially in the press and foundry divisions, thereby effecting an appreciable saving as well as reducing the fire hazard.

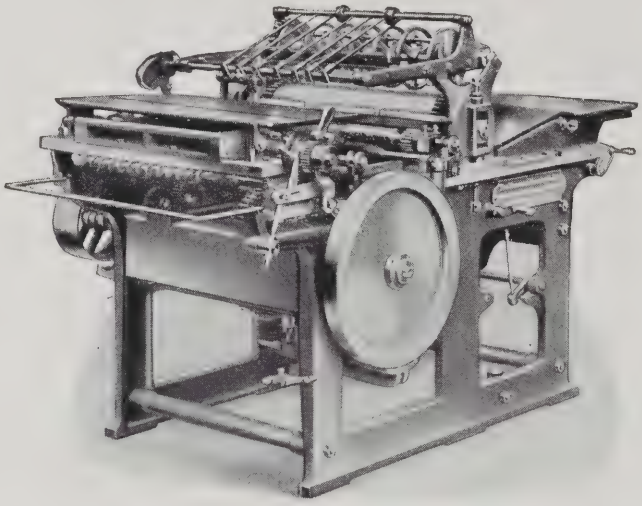
A further saving incident to the use of these mixtures is in the item of brushes. When caustic soda alone was used, a palmetto or vegetable fibre brush seldom lasted more than one day. With the new type of cleaner, a brush will last from four to five days, saving approximately $65 a year in brushes alone.

Assistance has also been rendered the Post Office Department along the same line. The Postal Service used a large quantity of strong, hot caustic soda for cleaning automobile parts, removing grease, dirt, etc., and had paid between 8 and 14 cents per pound for special mixtures. Their objection to caustic soda was similar to ours. A conference was held with a representative of the motor transportation division of the Post Office Department at which their cleaning problem was found to be similar to that of cleaning ink cans and removing ink from type.

THE death has occurred of Mr. James Fisher, for fifty years connected with the London bookbinding trade.

NEW PATENT

1809 ROLLERS AND COMPOSITION **1926**



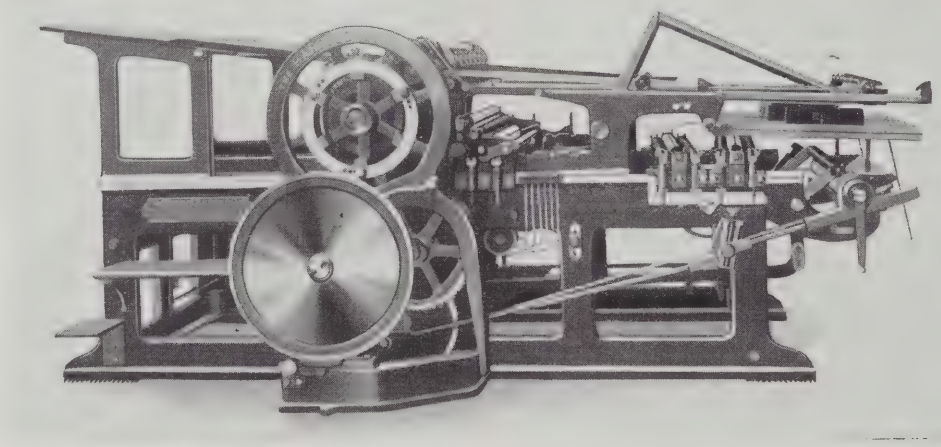
HARRILDS'

Rapid and Bremner

Improved Wharfedale Machines

cannot be excelled

FOOLSCAP RAPID - **Speed 3000 per hour**



The "Harrild" Two Revolution

The latest high-class Four Roller Press

Inking, Impression and Sheet Delivery are so designed that maximum production is assured

HARRILD & SONS, Ltd.

"Fleet" Works, Norwich Street, Fetter Lane, London, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban, and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery &c.)

London, March, 1926

"Such Things as Pamphlets!"

COMMERCIAL printers who were present at the lecture given by Sir Charles Higham under the auspices of the Stationers' Company and Printing Industry Technical Board must have been rather chagrined to hear this great booster of advertising glory in the opportunities offered by the newspapers, and deprecate many of their own beliefs and efforts.

The day of the circular or pamphlet, said Sir Charles, was passing. It was too expensive. Too many of these things, which they did not read, were pushed into people's letter boxes, but when they paid a penny or twopence for their newspaper they read something for which they had paid. He added that 97 per cent. of the hundreds of thousands of pounds he spends per annum on behalf of his clients goes into newspaper and periodical advertising, and into no other medium.

This could not have been very pleasant hearing to men who are engaged in pushing the very kind of advertising the speaker was deprecating. And the success of the first venture of the Federation Collective Advertising Campaign in using booklets as an effective medium would, we think, have had a moderating effect upon the oratory if Sir Charles had ever heard of the scheme. Of course, Sir Charles Higham's talk about general advertising "went down." His outspoken style and good humour always make a congenial atmosphere for him. But he frankly said the average printer did not know much about his craft, and even grumbled because they demurred to cutting off the beards of letters at the invitation of a customer.

Fortunately the audience consisted mostly of printing trade students. Had the hall been filled with printers, engaged in the uphill task of persuading manufacturers of the value of direct mail advertising, we imagine the lecturer would have been detained long after his usual hour for dinner.

No sensible person disputes the value of newspaper advertising—what printers are engaged in just now is to convince manufacturers and merchants that there are other valuable means of reaching the buying public.

Improved Estimating

PRINTERS throughout the United Kingdom owe a great debt to the Home Counties Alliance for the excellent work done for the improvement of estimating. This work has been long and tedious, but the revelations it brought and the promise of improvement it holds out are abundant recompense.

Further investigations into printers' estimating, particularly with regard to operational times, have been made, and the results are now published as a substantial quarto paper-wrappered volume entitled "Further Development." This volume contains over 70 printing specimens, most diverse in character, all contributed by members of the Alliance. The specimens cover a wide range. The actual operational times taken in the work are given at the beginning of the volume. There are even added the operational times taken in the binding of the specimens, together with the printing of the cover and additional pages. A limited number of this interesting and instructive volume is on sale to members of the Federation at the price of one guinea.

THE Derbyshire Advertiser celebrated its eighty-first anniversary last month.

"LACK of capital," states Dr. F. H. Birch, of the Research Department of the United Typothetæ of America, "was the cause of 34.2 per cent. of the failures in 1923 and 33.3 per cent. of the failures in 1924 in business in general. Anyone starting in the printing business should face these facts."

AMONG the new Justices of the Peace for the City of Cardiff there appears the name of Mr. Robert J. Webber, joint managing director of The Western Mail, ex-President of the South Wales Master Printers' Alliance and senior Vice-President of the Newspaper Society. Mr. Webber has been and is still associated with many industrial and social organisations of the metropolis of Wales.

The Better Use of Type in Advertising

By R. B. FISHENDEN

MR. R. B. FISHENDEN, M.Sc.Tech., London manager of Stephenson, Blake & Co., Ltd., gave an address on the above subject before the Bradford Publicity Club at the Midland Hotel, Bradford, on 23rd February. In the course of this address Mr. Fishenden said:—

Advertising has grown to such large proportions in recent years that it has become of great importance to the printing industry. Sir Charles Higham, one of the greatest exponents of advertising, once said in an address to the London Publicity Club, 'Tell your story with type,' and the advice is sound and fundamental.

The subject upon which I have been asked to speak takes within its scope not only the right use of type, but inferentially invites us to consider type design and to discuss the suitability of types of various characteristics for particular purposes. But before proceeding to a detailed examination of our subject I would ask you to concentrate for a moment on the matter in its entirety; to consider the way in which advertisements are prepared.

There would be little purpose in devoting time to general principles in relation to the production of isolated advertisements; the science of advertising has taught us that sporadic announcements are of little value, and, in some cases, entirely useless. The prospective advertiser who attempts to write his own copy and design his own advertisements will, unless he be an exceptional genius, use his money unprofitably. The printer who attempts to design and set advertisements for his clients without possessing a staff qualified to undertake the work in accordance with the principles that have been evolved by modern experience is not likely to achieve successful results.

I am probably entering upon a contentious field in referring to the function of the agency as distinct from that of the printer; but I may perhaps be permitted, without attempting a definition, to distinguish between the advertising agent and those who adopt a similar name, but who merely draw commissions for placing advertisements in the press.

We must all unreservedly admire the achievements and the remarkable influence which the best agencies have exercised; there is no doubt that the agencies have created the modern expression of advertising both as a 'science' and as an 'art.' It is a science in the logic and psychology it applies, and in the organised machinery it employs; it is an art in the writing, the designing, and the presentation of its appeals.

Whilst acknowledging the good work that has been done and giving every credit to the men who have done it, it does appear desirable to me as a printer that these services should be rendered by a specialised department of a printing business rather than by a separate group of specialists. My object in referring to this matter is to make it clear that whether the services of the agent are exercised in the agent's office or in a department of the printing establishment, they cannot be dispensed with. Let us consider the functions of the agents' organisation.

In the first place the master-mind must, in collaboration with the client, decide the scheme to be followed, which he then proceeds to put into practice, with the assistance of the copy writer, the artist, and with due modesty last, but not least, the typographer. We cannot attempt to think about the right use of type in advertising without fully realising that these three specialists are all essential factors in producing the final results. Success can be achieved by a proper understanding of the relationship that must exist between the message or copy, the type that is selected and the particular manner in which it is employed; with the addition of just the right design that serves to attract attention without detracting from the importance of the message by undue emphasis. It may be possible to combine these three functions together with that of the master-mind in a single individual; but in such case we might share the thought of Oliver Goldsmith on his village schoolmaster:—

'That one small head could carry all he knew.'

It should be definitely understood that a pretty or even a fine piece of typographic display is not necessarily a good advertisement. The purpose of the advertisement is to increase sales, and although we may produce a charming typographic arrangement, the job may be a distinct failure. This brings us to the point where we may consider the importance of the copy.

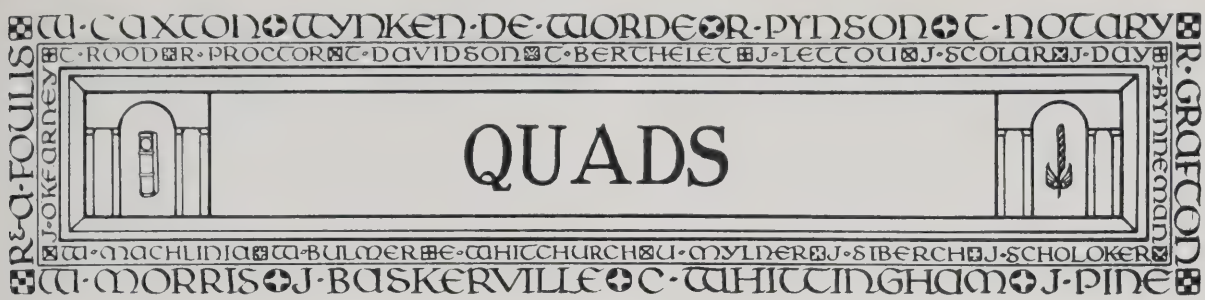
The copy is what really matters, and the purpose of good typography is to give the message a suitable dress; if these two points are properly appreciated, success is more likely to be assured. But the copy writer and typographer should work in the closest harmony; nothing more stupid can be imagined than a too rigid insistence on an exact form of words by the copy writer, especially when the use of a particular sentence necessitates bad spacing or a break in a word. If the typography has flaws due to such difficulties, the whole effect suffers; it is surely logical that the copy writer should be prepared—and willing—to amend his words in order to give the typographer an opportunity of making a good job of his portion of the work. In many jobs the printer has undertaken, he must, in the nature of things, be word perfect; but that the setting of an advertisement on which so much depends should be made an exercise somewhat akin to fitting together the pieces of a jigsaw puzzle, passes my comprehension.

(To be continued.)

Printers' Pension Corporation

VISCOUNT BURNHAM will preside at the ninety-ninth anniversary festival of the Printers' Pension Corporation at the Connaught Rooms on Tuesday, November 16.

AFTER three years' work, the Walthamstow Press, Ltd., have well established themselves, and last month the directors, staff, and some friends met at dinner to celebrate the progress made. Mr. F. H. Harkness presided, supported by Mr. P. W. Raffan (director) and Mr. W. S. Swan (manager).



AMONG the most useful papers which you buy and don't read are The Times Trade and Engineering Supplement and The Manchester Guardian Commercial.

It isn't wholly our fault that we don't read them. Life's too short for all we would do. And some of these papers look awfully dull.

Kangarooing is, however, always a possible feat. Try it. Pitch somewhere about the start of an article. If it's formal and prosy, if the writer's slow in getting off, or otherwise unattractive—well, jump down the column. You may find yourself developing a sort of sixth sense, telling you whether you are on to a spot worth your attention or in close nearness to such a spot.

Here's my Times Trade Supplement of February 20; and here's page 557. "Rising Cost of Distribution" is a heading. I jump halfway down the column and read the astonishing fact relative to commodities in general that:

"The cost of distribution has risen from about 10 per cent. to 30 per cent. of the final value."

Another jump, and I light on the words: "The Conference at Washington" (one that was convened to consider "distribution" particularly) "quite clearly realised that if this proportionate cost of distribution continued to increase as it shows signs of increasing there would be very little chance of an expansion of demand. In other words, there is little chance of the consumer obtaining anything like the full benefit of mass production."

Glancing over a column which by now I recognise as worth study, I see that this Washington Conference received a number of reports of committees, which are given fully in the American journal, Commerce and Finance. It "laid the foundation of an exact study of distribution costs."

The great variation in the number and shape or style of "containers" appears to be one of the subjects which is being considered.

It may be that the more containers vary, the more printing work there will be. But not necessarily. The more *trade* there is the more printing there will be; but a rise from 10 to 30 per cent. in distribution costs is not favourable to increase of trade.

What, however, I have particularly in thought at the moment is that we as a craft should carefully watch the change in our own distribution costs. We may be making a mistake in undue concentration on what actually takes place at the producing end.

The next Costing Conference might consider Distribution Costs. I'll suggest another topic, too: The problem of the idle machine.

And, by the way, the new law affecting the rating of machines creates a new opportunity of easement for many printers; and, of course, a new necessity to utilise that opportunity.

Rating in general is now a subject of keen contention, and the keen contention is likely to become keener. It is curious how even alert minds may go astray when rating is under discussion. Mr. Rosslyn Mitchell, the solicitor who defeated Mr. Asquith at Paisley, recently wrote in "Land and Liberty," and said that in Glasgow two pieces of ground, one developed and one undeveloped, and each of about 7 acres, on opposite sides of the Great Western Road, were rated, one at £2,054, and the other at 32s.

Whereas, says Mr. Rosslyn Mitchell, if the undeveloped site, withheld from development, was fully rated, we should not see one site paying £2,054 and the other paying 32s., but we should see each site paying £1,027.

Enter then Mr. H. D. Roome, K.C. He points out that this is not what would happen. It is not simply that one ratepayer opposite would benefit by the full rating of the undeveloped site. What would happen would be that the incidence of the rating upon the whole body of the ratepayers would be slightly affected. "You cannot balance properties on either side of a road," says Mr. Roome.

It recalls to me the little mistake four men made who called on a Rothschild a hundred years ago. "Comrade Rothschild, a revolution has broken out. We believe you have four million pounds. We've come to you to say that we must share your fortune." They meant obtaining at least a fifth each; even if Rothschild was to be allowed to retain a share equal to each of theirs.

"I haven't so much," said Rothschild, "but for the purpose of the division we'll say that you're right. There are four million people in this district. Here's your pound each."

Howard Hazell moves with the times, and The Times moves with Howard Hazell.

The Times Trade Supplement has often published an article from his pen on costing for general industry or some related topic. They seem to have worried him to write something on "Efficiency" in the February 20 number.

Now, if he'd happened to pick up the Feb. 19 4d. Advertisers' Weekly, and had turned to their lively monthly "Printing Supplement," headed in rather clumsy shaded type "Fine Printing and Allied Arts," he might have taken stock of a new impulse in advertising—to "delete reading matter" and let a halftone or line block tell all the tale. A portrait of Howard Hazell might serve in itself, without any reading matter accompaniment, as a sort of illustrated article on "Efficiency."

However, Swinborne Sheldrake, The Times Trade Supplement's editor, though fairly impressionable, seems to be somewhat of a stickler for the old ways; and likes yards of hardly broken essays. So Mr. Hazell buckled to his two columns like a good man struggling with perversity.

What he had to say that had fresh suggestiveness he kept for the last quarter-column, which was a mistake, as all readers are not as patient and persevering as I am, and might not work through to it. In that end of his article he revealed himself as hopefully desirous to see principals and managers and wage workers all sharing investment risks and sharing counsels periodically or at any time; and not simply or mainly with the purpose of avoiding trouble, but co-operating and conferring and watching together and working together definitely and expectantly to promote greater efficiency, and thus secure more products for each and all.

He believes that we haven't tapped all the resources of mother wit, of observation, of saving common sense, which exist in the "barmy noddles"—(not his words)—of the whole wage-working staff. If only these noddles can be stimulated into more vigorous activity.

How can we get the best out of men? I can't tell you. You can't tell me. Personal magnetism is a quality that eludes analysis. Why did Francis Drake always rally a crew of adventurers, though every man knew that if the Spaniards mastered them and took them they would not be treated as prisoners of war, but would every one of them be hanged or shot?

"Come and have tea in the tea-room sometimes," Thomas Acland said to Gladstone on Gladstone's forming his first Government in 1868. Palmerston used to (he told him), and members could then occasionally get a word with their leader. "I can't come," said Gladstone. He pleaded the weight of business. He couldn't alter his habits just to try to gain popularity.

Was he wrong in his refusal? It's rash for average men to say what men of genius should do. Yet I wonder—was he wrong? Twice at least he admitted to great and disastrous errors through delaying certain action, and one wonders, would he, in the hobnobbing of the tea-room, and with its casual greetings, have gathered a hint or two which would have made him hurry where he was unduly deferring; which at any rate would have had some little influence upon him.

The printing supplement of this Advertisers' Weekly, by the way, is rather suggestive. Here, for instance, is Mr. Alfred Marland, director of E. Griffith Hughes, who owned Kruschen salts, etc., belabouring the newspapers. It seems that he asked his advertising agents if they could not arrange for Kennerley type body and Forum capitals for display lines in his advertisements in journals. A Judd-printed folder, done for the Royal Academy, which had used this Kennerley and Forum, had captivated him and prompted his inquiry. The reply he got was that "not one newspaper in a hundred carried Kennerley or Forum, and that not even the magazines carried them; so that it would be necessary to have printers' settings if these types or anything approaching them were to be used."

"I was also informed," he says, "that if any serious attempt was to be made to give the advertisers an air of quality through the types employed, it would be completely hopeless to leave the settings to the newspapers or magazines. Not only could no approach to uniformity be secured, but the selection of types offered by newspapers and magazines was said to be poverty-stricken in the extreme."

"Although I personally have spent close on a million pounds in press advertising since 1919, I have only during that time received one type book from a newspaper, and that looked as though it had been set up with a knife and fork, and contained type which should have been boiled up twenty years ago."

"For better advertising we want more up-to-date type."

This letter (which I am not quoting in full) ends with Mr. Marland's word that his object is "to ask advertisement managers to help advertisers to start the improvement by overhauling their types and bringing them up to date."

Printers already do a good deal in setting advertisements which are to appear in journals, but apparently a good deal more of that work could be got. It's not easy service; but what man—what *man*—at this time of the world's trouble wants everything to be made easy for him?

It has some money danger, too. When all is said as to the dignity and force one firm may manifest with just a few well-selected faces, it is yet a sure thing that a firm which cultivates this sort of service must be often buying new type.

In New York I asked a Bartlett Orr director in his office: Can you still say what you said after thirteen years' trading that your types consist still of just about the same nine or ten faces with which you started? No, he couldn't; he had had to humour the fancies of his customers.

That reference to the newspaper type books reminds me that Curtis's, the magazine owners, of Philadelphia, issue various booklets carefully and even elaborately indicating to their advertisers or possible advertisers how Curtis's think they could devise their advertisements so as to get the greatest effect from a given space.

There is a revolt in the making among advertisers against the prices they are asked to pay for circulations which are not real circulations. If one family takes in four copies of a paper because of some coupon or some guessing puzzle or some cross-words, the advertiser doesn't get four times

the value that he would have if that family took only one. Papers sold for mere race or football results may also be of little service to the advertiser. Here again some mail-order-printing opportunity for the printer seems indicated.

Success to the "Banker," a shilling journal started in January, and beautifully printed and particularly beautifully bound by Eyre & Spottiswoode. I have the second number before me; and my dips into it warrant assuring you that it is worth getting and reading.

But—make your business your bank.

"What's that place?" someone asked me as our 'bus passed the Central Hall near the Houses of Parliament. Mr. Sellsmith, the famous Wesleyan layman, was within hearing, so for his benefit I vociferated, "Oh, that's where you used to see the Westminster Aquarium. It's now the worst Ministers'——"

"Tickets, please." Happy interruption that. And Mr. Sellsmith hadn't heard or wouldn't hear a thing which I certainly didn't mean, but thought might rouse a lion.

Mr. Sellsmith doesn't respect John Wesley more than I do—for all Wesley's witch-obsession and his hapless and muddle-minded matrimonial affairs. He was a very, very great man; and incidentally he was extraordinarily keen on efficiency. I've read his "Journal," and I was struck with one self-revelation. He records his resolve not to undertake any more mission work (in a certain region, at any rate) unless there was a real live organised body to follow up his missioning. He was converting people's heads and hands as well as their hearts. There was for me nothing incongruous in the sight of his fine life-size portrait in the Central Hall when I went to that headquarters of Methodism to see the Business Efficiency Exhibition.

Churches and chapels are becoming increasingly efficient. Here's a tale of business acumen and tact. A Canadian church was stirred up by a certain appeal till its members undertook to find £500 by a certain date. A voluntary assessment system was agreed upon. But Mr. Pileham, the one member who could pay most in a church mainly composed of rather poor members, kicked at the amount which the Assessing Committee of the church, with its pretty shrewd estimate of all its members' possessions and positions, had set against his name.

The committee chairman was conciliation itself. Mr. Pileham must, of course, be relieved of the £30 that was too much to expect from him, and would he himself distribute that £30 between Miss Inkling, the typist, and Mr. Playling, the crippled tailor, and Mrs. Thynne, the widow schoolmistress, and the rest, who were going to make up the £500?

That was not a bad plan. But even that wouldn't be necessary now. They would do the organising all by machinery.

At least, so it seemed to me, or to what was left of my poor brain after reeling through the hall of the Business Efficiency Exhibition.

It was fine to see the Holerth machine sorting and counting out miscellaneous coins and dropping them into different bags. But when its makers sent it over from the States, why on earth didn't they send coins to be counted. They surely didn't think we had any!

The Ighgessun Kalklayter was watched admiringly while it typed an invoice, magneto clutched a customer, extracted his Bradbury, gave him wrong change, corrected the error, and—but I'm getting a little mixed. Excusably; for what the machines did almost amounted to that.

What one noted was that these marvellous calculating machines do by one step at a time their multiplying and dividing and square-rooting or cube-rooting or whatever is coolly demanded. The steps are so quick in succession, one may not notice how many the steps are.

A half-million run of a certain preserve-maker's wrapper was being run during the exhibition on a multigraph machine. It was quite passably printed. But naturally I asked the attendant if he thought a printer would work that run "one on?"

"We've been printing examination papers," the demonstrator of one of the graphing machines said to me. "It was a fine mark of confidence. Plenty would have liked to get an advance copy of one of the question papers."

I told him not to flatter himself. The examiners knew very well that even if a rascally entrant did manage to get one of the question papers which had passed through one of their machines it wouldn't matter, for he wouldn't be able to read it. It was—and was quite understood—as a mere bit of leg-pulling which I couldn't resist.

British typewriters I found are now being made at Leicester and at Nottingham, and at a third town which I forget, but which I think is also in the Midland area.

The Su-Tall office equipment firm pleased me as well as any whom I'd seen. For their metal 4to filing cabinets had manifestly been contrived to enable every man in business to instal this protection very economically.

My work has introduced me to the modes of filing adopted by the wealthiest newspapers (in their many-sided libraries or their offices) and by great printers, and I've not found that any of them have been able to improve upon quarto or folio metal cabinets and vertical lipped folders. Whoever can, on a sound business plan, reduce the cost of these cabinets and files, deserves large success, and I think will win it.

I have been looking over my priced catalogue showing what the principal items of the large plant of Warrillow's, Ltd., fetched at auction at Birmingham. I had noted of late how much moderate sizes were being preferred to the largest makes, even of the same machine; because of the lighter cost of running, not to speak of the smaller space required. The Warrillow sale confirmed this tendency.

A quad-crown Miehle brought £850, and a similar quad-crown Miehle £750; whereas a "nearly new" eight-crown Miehle sold for £550, and a similar eight-crown Miehle for £650.

HERE are some other prices which will interest my readers. A nearly-new single-colour double-demy rotary offset by George Mann (eight inkers, three dampers and usual riders), fetched £575. A similar machine, quad-crown, by Mann's, £525; and another, also "nearly new," in demy size, fetched £420.

A CARADOC quad-crown Elliott letterpress machine brought £400. Another quad-crown £325, and, by the luck of things, the next one, quite likely nearly as good, brought only £210.

A NEARLY-NEW two-colour quad-crown rotary offset by George Mann brought £1,150; another rotary offset of the same size brought only £600.

IT was rather curious to find this followed in a few minutes by the disposal for only £40 of a quad-crown "Reliable" flat-bed litho machine. A double-demy Ratcliffe litho fetched £205, and another nearly as much.

A No. 3 die and plate printing press by Waite and Saville, taking die up to 9 in. by 5 in., fetched £155, and a Waite & Saville No. 1 die press (4 in. by 2 in.) brought £115.

How proofing and reversing presses went may be indicated by the £95 brought by a nearly-new double-crown rotary offset litho proofing and reversing press, by Mann. A Mann Broadway quad-crown proofing press brought £80. A double-demy litho proofing press by Furnival brought £23, and a quad-crown Broadway by Ratcliffe, £55. A 32 in. roller-graining machine by Crossland brought £50.

A 1923 Mono. caster with 60-em attachment, maker's No. 7,077, brought £390. A Mono. caster with 60-em and latch attachments (new 1922), fetched £240, and another caster £200. A 1922 D.D. pattern keyboard, with usual attachments, brought £155. A D. pattern keyboard brought £175.

AN Elliot-Fisher book-cutting machine went for £30, and others brought much the same. A comptometer by the Felt & Tarrant Manufacturing Co. brought £65.

IN the Transformer House, the largest bid was £200, which secured a 300 k.v.a. Metropolitan Vickers oil-cooled power transformer from 5,000 to 440/220 volts, with certain cables. A 20-h.p. Metropolitan Vickers motor (710 r.p.m.) went for as little as £27 10s. It might be noted that this was on the fourth day of the sale.

EIGHTEENPENCE per lb. may be named as about representing the price realised by a great mass of the type. But it must be understood that this statement only applies to such type as there was real competition for. There was a good deal that seemed not to be wanted at all, and fetched less than metal prices, 3d., 3½d., 4½d., and even 2½d.

THE large company were agreed on one thing—that in letterpress a double-demy Lightning proofing press is a very economical thing to have in the place, and £95 was bid.

"ARABS" are always in fairly brisk demand. A crown-folio, practically new, fetched £90, and another £79, some others going for a good deal less.

A SUPER-ROYAL-FOLIO Colt platen brought £65. A nearly-new three-colour double side-disc ruling machine brought £75. A new 54 in. automatic treble striker ruler went for £67 10s.

A 54 in. automatic double striker and two of 48 in. went for £65, £62 10s., and £65 respectively.

THERE will be many, reading this, who would have liked to have got hold of the 44 in. Seybold Dayton guillotine for the £230 for which one was sold on the second day. On that same day, a nearly-new quad-demy Dexter 4-fold folding machine brought £250. A 42 in. Conqueror Greig fetched £190, and another 42 in. by Crossland £180. A quad-crown 4-fold folding machine by Salmon brought £50.

BOOK sewers are always rather tantalising. They don't look very much for the money, and yet as I go about I hear the lamentation: "I thought I was paying a terrible price for this book sewer, and didn't venture to get a larger model because it was so dear, but now I very much wish I had ventured more." A No. 3 Smyth thread sewer brought £90; but a No. 4 thread sewer, serial No. 2520, brought £220; as also did a No. 4 Smyth sewing machine, serial No. 3734. A larger Smyth thread sewing machine, size No. 6, and serial No. 4542, brought £170.

A DORMAN'S rotary perfecting machine supplied by Haddons, as will be well understood, brought £65, and another one of theirs brought £60.

A BOOKBINDER'S rounding and packing machine by the Crawley Book Machinery Co. brought £475, and the item next sold was a nearly-new Seybold 3-knife book trimmer—£470.

I AM afraid these look rather dull notes, but I have a strong feeling that the information would be acceptable, and will mention yet a few more instances. A No. 7 Babcock two-revolution cutting and creasing press with piling extension went for £400 on the first day. This was the day in which box making was dealt with.

A STOKES & SMITH Model P cardboard box lacer went for £63. A No. 5 Knowlton box corner stayer for £30, and a No. 4½ box corner stayer by Andrew & Suter for £75. £80 secured a double-headed Stokes & Smith corner cutter, and £110 bought a Model D Stokes & Smith box-wrappering machine, £100 buying a similar machine as the next lot. After which four others went for an average of about £45.

FOR £230 a 45 in. double-action cutter and scorer was bought. What was described as a "powerful creaser" to take a large size brought £130. A hundred pounds secured a 42 in. Remus heavy bender.

THESE are days in which the rigid box is giving way to the folding box. A nearly-new rigid box wire stitching machine by Lotz Abbot went for £32 10s. A rotary groover and cutter, 40 in. fetched £80. A metal edger, £75. A nearly-new quad-demy sheet paster and liner, £200; and just after that another heavy cutter and creaser (style 2 eccentric action) brought £220, and seven machines following, though not realising so much, yet brought quite substantial amounts.

The last mentions I think may be of a Lombardic automatic box gluer (American), which brought £180, and a British nearly-new C size Universal Simplex type-box making machine by Brecknell, Munro & Rogers, Bristol, with counter and three-colour printing attachment, which went for £300.

In company with many Fleet Street habitués, I paid my last tribute to a gifted and good man at the McDonald Rendle memorial service in the Fleet Street man's own church, that of St. Bride. Mr. W. H. Lock, of Linotype & Machinery, Ltd. (Hon. Treasurer also of the Press Club), and Mr. Carl Hentschel were two of the friendly company in the church, and in a sense represented a dual association of McDonald Rendle with Fleet Street journalism and all else that Fleet Street comprehends.

It was a perfect service; simple, searching, sincere, and, for all its simplicity, quite beautiful. Chopin's Marche Funèbre rounded off the commemoration.

"Inevitability" is a word I have a desire to use about the address of the Vicar—our own Vicar—Mr. Taylor, of St. Bride. He was speaking to men practically all of whom were peculiarly trained and apt in criticism, and I think every one of them felt that the words he uttered were peculiarly the words that fitted the occasion. Two or three spoke to me of the address, and all in that sense.

McDonald Rendle, he said, was not exactly a typical journalist; he was too distinctive a personality to be typical; he was essentially the critic; criticism was his calling, his business, his recreation; and as a critic he was fearlessly outspoken, whether men would hear or whether they would forbear. Whether as Parliamentary critic or as theatrical critic, he brought freshness, originality, to his work. Perhaps as a critic he was rather the surgeon than the physician; but always with the health of the patient at heart.

McDonald's after-dinner speeches were in their own class. He almost scarified his subjects sometimes. Certainly he mingled salt—shall I say attic salt?—in pretty strong doses with what else made up the potion. A faculty for something like scarifying was his strength, and possibly also his weakness. Mr. Taylor did not shirk this aspect of his character study. He bade us remember that there was not much fear of being overburdened with outspoken men of this type. If, he said, the admixture of salt was sometimes too heavy, it was always wholesome. Rendle, he said, invariably left an impression of the cleanness of the cutting—and he was at the bottom sympathetic with what the one with whom he was dealing had been trying to realise.

Mr. Taylor had something to say of Rendle's pioneering work in helping to form the Press Club, and to maintain it through early and sometimes serious difficulties. He brought together Fleet Street men who otherwise might have been more than lonely in a crowd. In his long-time support and very generous service to the Newspaper Press Fund and in innumerable friendlinesses manifested in the camaraderie of journalism he had shown another side of his character. Those who turned to him in their difficulties did not turn in vain.

It is not mere convention, said Mr. Taylor, it is a real instinct which on these occasions, when there comes the death of a friend and awakens affection and esteem, brings us into God's house. "There we review men and things. We measure men and things. Is our life worth while? We tend to form at such times a better view of life. We re-examine motives and methods; we learn fresh lessons of duty and courage. We realise afresh that there is no better foundation on which to build our life than reverence for the God who made us, who knows us, who cares for us, and takes us at the last back into His own perfect keeping." Thus our own Fleet Street pastor; and in his last word he said that, remembering our friend in all humility, "we thanked God and took courage by the example of all who in their lives had proved worthy." Frank Colebrook.

A Beautiful Derby Print

We have received from Messrs. Bemrose & Sons, of Derby, a beautiful reproduction of Frith's celebrated picture "Derby Day," which hangs in the National Gallery. This piece of work has been done to commemorate the centenary of this well-known firm in the printing business. The picture is one of the best known in the gallery, and readers will remember the infinite detail with which the canvas is crowded. It is interesting, too, as a wonderful presentation of early Victorian social life. All this has been most exquisitely reproduced by the Derby Print Process, and the result is one of the best achievements we have seen in this particular direction, and reflects great glory on a house which for 100 years has held its own, and sometimes led the way in the path of progress.

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Recent Developments in Rotary Colour Printing*

By Mr. WILLIAM GAMBLE, F.R.P.S., F.O.S.

I READ not long ago an account of certain archæological discoveries in some cave dwellings of prehistoric man in France, where it was stated that amongst the interesting objects found were some small cylinders of baked clay on which were indented crude engravings of animals and other objects. The engraved lines were filled in with a red pigment which had become as hard as the clay itself. The conclusion come to by the archæological experts was that these cylinders had been used for printing ornamental designs on to skins, and that the red pigment was something akin to printing ink. Thus, it would appear that rotary intaglio printing is no new thing, and its origin may date back to the Palæolithic age, that period when the cave men fashioned rude tools out of chipped flint, and with them engraved on ivory, bone, and other hard materials. Thus we see once more that history repeats itself, and that there is no new thing under the sun. The present-day tendency towards rotary printing, and particularly intaglio rotary, is but a return to the most primitive conception of printing by pre-historic man. Truly we progress slowly in printing.

THE TRANSITION FROM PLATEN TO CYLINDER IMPRESSION.

When printing as we know it now was invented, the printing surface took the form of a flat block of wood, followed later by a forme of flat, movable type; and during something like three centuries and a half the typographic impression was invariably produced by means of direct pressure of a flat surface or platen on to the forme, the earliest presses being modelled on the lines of the wine presses.

It is now something like one hundred and twenty-five years since printing by a rolling action between the type surface and a cylinder began to be considered as a practical and useful method, but down to a much more recent date cylinder printing was regarded as only fit for very low-grade work. It was generally believed to be hopeless to expect the best and finest work to be produced by any other means than a flat or platen impression, and less than fifty years ago there were in use heavy and cumbersome machines for applying platen pressure by steam power for printing large sheets.

THE EVOLUTION OF ROTARY PRINTING.

Even in those early days there were men whose thoughts were far ahead of their contemporaries, and who believed that neither the platen pressure system nor the flat-bed and cylinder principle showed finality in the progress of printing. They saw that these methods could never be expected to secure speed and smooth running, and their idea was that rotary printing was the line of improvement to follow. Many old printers will remember the numerous queer machines which were introduced from time to time embodying in some form or other the rotary principle. There were machines in which the forme was mounted on a flat in a cylinder, others in which there were two or more flats with formes on them. Type was cast so that it could be set to the curve of the cylinder. Many and various indeed were the devices by which inventors of printing machines sought to accommodate the flat type forme to a rotary printing machine. The last thing thought of was the simplest one of doing away with the forme and using stereo or electro plates. Once this idea was fully worked out and utilised, rotary printing made enormous progress, and the roaring rotaries of Fleet Street and its neighbouring alleys and byways, turning out millions of copies of newspapers and periodicals in a few hours, are evidences of the advancement made. It is true that the product was at first not of a high standard, and even now cannot be regarded as high-class printing, but it has been constantly improving. The daily illustrated paper, and the introduction of halftone blocks into almost every daily newspaper has necessitated greater attention being paid to the quality of the printing. Paper, ink, and stereotyping have vastly improved, and the printing standard has been raised without hindrance to the speed of the output.

ADVANTAGES OF THE ROTARY PRINCIPLE.

One of the great advantages of the rotary principle is that you can go on adding more mechanical units to perform various supplementary operations continuously. Starting with the simple idea of a plate cylinder, an impression cylinder, and a set of ink rollers, you can extend it in three dimensions—in length, in width, and in height. Add another unit, and you perfect the sheet—that is, you print on both sides of the paper in a continuous operation. The output of the machine can be doubled by lengthening the cylinders so as to print two-on. Then you can have another deck added to again double the output, and so on till you get to the quadruple, sextuple, and octuple, raising the speed successively from 4,000 for a single unit to 32,000 per hour for an octuple. Proceeding further, it is easy to apply cutting, slitting, folding, cover printing, gathering, stitching, and pasting, all in a continuous series of operations, which would never be possible with flat-bed machines.

The apex of achievement in this direction is in the wonderful rotary machines which are being used by the Greycaine Company for printing the "Reader's Library," those little books that are sold cloth-bound for sixpence. These books are printed on special rotary machines which will print, cut, fold and gather in one series of operations books of 384 pages, or two or three books making in the aggregate that number of pages.

APPLICATION OF THE ROTARY PRINCIPLE TO COLOUR PRINTING.

It has been for many years the idea of machine builders to apply the rotary principle to colour printing, and, as a matter of fact, it has been done for quite twenty-five years past for cheap peri-

*Lecture at Stationer's Hall, Feb. 3rd, 1926, under the auspices of the London Central District Master Printers' Association.

odicals. Hoe, Marinoni, Koenig, and Bauer, the Augsberg Company, the Vogtlandsche Machinenfabrik, and other well-known makers of rotary machines have constructed such presses which are in successful use.

So far as the machine construction is concerned, there is no difficulty in producing machines for printing any reasonable number of colours—it simply means connecting up as many printing units as the colours wanted. The difficulties are in printing, due to paper, ink, plates, register, set-off and drying. These troubles are fairly well overcome in practice, and a vast amount of cheap colour printing is done on rotaries every week.

It is only in quite recent times that thoughts have been turned towards the production of a better class of printing by such machines, and here, in London, the Amalgamated Press have done some excellent pioneering work in this direction. They have proved that on the machines which are ordinarily used for printing cheap periodicals it is possible to do quite good work in six colours for such purposes as store catalogues. Some of the last Christmas catalogues were done in this way. The plates are all line subjects, with stipple, line shading, or solid tints, produced by zinc etching, but some wonderful effects have been produced in rendering such subjects as carpets, rugs, dress fabrics, etc. The actual plates used for printing are stereos.

A most interesting four-colour rotary letterpress machine is the "Iris," built by Messrs. Koenig & Bauer, the firm who built the first machines for The Times. It seems to be comparatively little known, although there are, I believe, three installed in this country. One has been in use in the Dalston works of Messrs. Eyre & Spottiswoode's for about five years, employed in printing such high-class publications as The Sphere and Tatler. The printing plates are curved, and the four sets are all mounted on one plate cylinder, which is about 4 ft. 6 in. diameter. The impression cylinder is of the same size and carries four sheets of paper at once, each held in separate grippers until the impressions of the four sets of plates have been made on it, when it is delivered printed side up as a completed four-colour sheet. The sheets are first fed by hand on to a separate and smaller "lay" cylinder, and a peculiar hoop-like frame transfers the sheets from this "lay" cylinder to the large impression cylinder. There is a separate inking system for each of the four colours, and all these inking systems are mounted on a single frame, which can be drawn away from the plate cylinder to enable the plates to be got at. Good register is easily attained as the sheet cannot shift in its grippers until the four colours are printed on it. This feature eliminates all troubles due to paper shrinkage or bad "lays." The minder can ensure uniformity of the product, because he can see the effect of all the four colours when the sheet is deposited on the delivery table. The order of printing the colours is black, blue, red, yellow—just the opposite of ordinary four-colour printing. The idea is to get the strong colours laid first. The running speed is not high, being from 1,100 to 1,500 sheets per hour; but, as they are completed four-colour sheets, it is equivalent to the output of four separate machines, or two two-colour machines, with the important advantage that at the end of the day there is a pile of finished colour sheets instead of some sheets having to be left over for perhaps the last colour to be printed the next day, with attendant difficulties due to change of atmospheric conditions.

The same makers have a four-colour all-size rotary press which is somewhat similar in principle, having four impressions with one grip, but is reel-fed though the sheets are cut off before printing. The speed varies from four to six thousand per hour. A four-colour magazine press which they also make can attain speeds of from 9,000 to 12,000 per hour. This firm are also building a big rotary gravure press.

THE WORK OF THE CURTIS PUBLISHING COMPANY.

The enormous circulations of American periodicals, such as The Saturday Evening Post (over four and a half millions), Ladies' Home Journal (two and a half millions), and The Country Gentleman (one million two hundred thousand), have necessitated the use of rotary machines, and the Curtis Publishing Company, which runs these magazines, have at present 210 rotary presses, a number of them printing six colours at the rate of 6,000 per hour from letterpress formes. Those who are familiar with these publications know that the colour work is of excellent quality, proving that good rotary colour work can be done at a high speed.

It is, of course, obvious that many popular publications of to-day, even in our own country, could not be produced in the time required but for the use of rotary machines. The reading public is growing ever larger and larger, and editions have now attained to numbers which were never dreamed of a generation ago. To attempt to produce weekly editions of more than 250,000 on flat machines, even by multiplying the number of machines, is an impracticable proposition, for floor space is costly, power cost is heavy, and the labour expense very heavy, to say nothing of the cost of duplicate plate-making. On all these points the rotary is more economical.

One often hears the objection raised against rotary machines that their output is so great that they can only be run one or two days a week, but surely it is better to have a machine standing idle part time than simply run a lot of slower machines to fill up the time. Profit is not always being made when the wheels are going round; sometimes the more they go round the less profit is being made. The rotaries of the great dailies run for only a few hours of the night, but they have made the fortunes of the Fleet Street millionaires.

COMMERCIAL COLOUR PRINTING.

Typographic colour printing is being largely used for a great deal of commercial work, particularly for cartons, wrappers, tickets, labels, etc. The printing is not of a high order, but it serves a very useful purpose, and the machines are in every sense labour-saving. Such machines as the Chambon, for instance, will not only print in three colours, but by means of additional attachments will do perforating, numbering, creasing and cutting, reducing quantity production of special work to a single operation; and the machines, being entirely automatic, are completely independent of any special class of skilled labour, an intelligent female attendant producing work equal to that obtained by more costly methods. The rotary combined machines of Timson, Bullock & Barber are another useful class for printing on both sides in one, two, or three colours, also having provision for perforating, numbering, interleaving and folding.

There are also numerous rotary machines in use for combined printing and paper-bag making. I have seen very fast-running rotary machines print-

ing two or more colours from rubber stereos on wax paper with aniline inks. In fact, the extent to which rotary machines are used in specialised commercial printing is really surprising. It illustrates the mechanical progress which is being made in the application of rotary principles, and it is affording experience to printers' engineers which may eventually be applied in constructing machinery for the higher-class printing of coloured illustrations.

DIFFICULTIES AND DRAWBACKS OF ROTARY COLOUR PRINTING.

There are, of course, many difficulties and drawbacks in attempting to do high-class colour printing on rotaries. Difficulties of securing register, so far as they relate to the mechanical construction of the machine, can be overcome, and probably have been overcome, by precision of mechanism, but troubles in the actual operating of the machines under printing conditions are not so easily dealt with. The imperfections of the paper web, the faults of the printing plates, the prevention of set-off, the regulation and the drying of the inks, are all problems which have to be overcome by the human factor.

The engraver can, no doubt, produce plates which register exactly, as demonstrated by his proof, but when these plates have to be stereotyped, or electrotyped, shrinkages and distortions occur which cannot be controlled when they are on the machine. Where commercial work is concerned, consisting of line cuts and letterpress, there is usually plenty of scope for slight errors in register to occur without being noticeable, but when it comes to registering colour halftones, dot on dot, it is another matter.

INFLUENCE OF PAPER.

Even if the plates are correct and correctly registered on the cylinder, paper troubles may defy attempts to maintain exact register. Paper in the reel is much more troublesome than cut sheets, because it is too often reeled up by the makers without proper maturing. I have just read of a case in America where investigation showed that the paper had been made on a machine running at the rate of 450 feet per minute, and as soon as it issued from the machine it was reeled up and shipped to the user. Paper in such an unseasoned state must naturally give trouble, for reels dry out from the edges, whilst the centre remains moist, causing buckles and creases, besides stretching and shrinking. Papermakers will have to be educated up to the requirements of the rotary printer.

Atmospheric conditions of the machine-room account for many troubles, and some large colour printing firms in America are installing plant for maintaining an artificial atmosphere, which will be constant in all seasons and all weathers. Some English firms are also installing apparatus of this kind, and no doubt it will repay them even for the high initial expenditure and running cost.

INKS FOR ROTARY PRINTING.

Ink difficulties are always a bugbear to the colour printer, and they are emphasised in rotary printing. The ink maker has hardly yet risen to the requirements of the rotary colour printer. Perhaps neither of them is quite sure what the requirements are. The letterpress printer still clings to the idea that the drying of inks must be mainly effected by absorption, though the photogravure printer has demonstrated that it can be done by evaporation. One would like to see an attempt made to apply some of the methods of the photogravure printer to typographic printing. I mean particularly with regard to the type of colour employed and its drying between the printings in order to attain higher-class results. Letterpress inks for fast running should evidently combine the two properties of absorption and evaporation, and the colours should be capable of superposing without the previous colour fully drying. In rotary colour photogravure these difficulties of drying and superposing have been almost entirely overcome, and there is no reason why, with careful study of the problems and suitable choice of solvents and vehicles for the inks, it should not also be accomplished in letterpress and lithographic work. There is always an important difference between letterpress and gravure, that in the former case the inks are squeezed on to each other with great pressure, whilst in gravure they are laid with comparatively little pressure on the inked parts, the pressure being actually on the uninked parts of the cylinder.

In lithographic work, whether direct or offset, the layer of ink deposited is extremely thin, and is applied with considerable pressure. It has been stated that the printing pressure in typographic printing is 200 lb. to the square inch, which would mean many tons on a sheet of any considerable size if applied by platen pressure, but by cylinder pressure the force has only to be exerted on the line of contact, which will be less in width between two cylinders than between a cylinder and a flat bed. I have never heard any statement as to the pressure required for lithographic printing, though it is said that it is less in the case of offset than in direct printing. In gravure printing the pressure required is probably heavier than in either letterpress or lithographic printing, and designers of machines for this process have found it necessary to strengthen the machines in more recent models compared with earlier ones.

The effect of the impression is different in each of the three methods of printing. In letterpress there is plenty of space for the air to escape between the type and blocks. In lithography the air must be absolutely squeezed out from between the paper and the printing surface, whilst in the gravure process there must not only be sufficient pressure to force the air from between the cylinder and paper, but also to force the paper into the hollows of the engraving. The actual area of contact surface must be the greatest in the case of lithography.

The printing pressure in letterpress and lithography must tend to reduce the thickness of the film of ink to an absolute minimum, rendering it necessary to employ inks of high colour density in order to obtain sufficient colour in the solids. With gravure there is a building-up of the ink layer in proportion to the solidity of the tones. That is the important difference, showing how it is possible to obtain effects in three colours by gravure which are impossible without more printings in the other methods.

NUMBER OF COLOURS NECESSARY.

In letterpress colour work, if only line and tint designs are being done, the number of colours is only governed by the character of the job, but on the six-colour rotaries it is comparatively as easy to run six colours as three, and it becomes simply a question whether the customer will stand the expense of the ink and extra plates. Where half-

tone colour is being done on rotaries, as in America, it is usual to run four colours—the three primaries and black for the letterpress, or as a key for the illustrations, and it should never be necessary to run more.

In lithography we know that there is practically no limit to the number of printings, and one hears of as many as twenty-one being employed. The offset lithographer seems to lay it down as an axiom that five colours are the minimum he can employ—usually consisting of yellow, two reds, two blues, and a black or neutral tint—but in many cases eleven colours or more are employed. I sometimes wonder whether it is due to the artist making work for himself, or that the printer likes to have a job which will enable him to make the most money out of the customer. If the half-tone engraver can get his effects with four at most, and the gravure printer with three, I see no reason why the lithographer should not prepare his plates so as to do with no more than five or six printings. Possibly as better methods of preparing plates are discovered, using purely photographic methods, he may be able to get down to four.

PRINTING SPEEDS.

From the purely speed point of view there is very little doubt that at the present time rotary printing on the web is best served by letterpress rotary machines, so long as a high quality is not demanded, because the attention which has to be given in printing during the running of the machine is less than in any other method. A well-known designer of offset machines has expressed to me his view that there is nothing to stop either offset or photogravure obtaining the same speeds as are now attained on letterpress rotaries except the difficulties of printing. In offset work the chief difficulty is the necessity of dampening the plate to the required degree. In fast running it would be difficult to control this, and it is entirely contrary to lithographic principles to have the inking rollers continually running on a water film, the action of the water causing a loss of printing power in the ink which can only be remedied by constant attention. In spite of this difficulty it must be admitted that excellent offset printing is being done to-day as a result of experience gained through the ever-extending use of offset machines, particularly in the United States and Germany. No doubt machine builders have profited by this experience, though there are still a number of machines in which the plate forms a larger portion of the cylinder than is advisable for easy lithographic printing.

If the difficulties of damping could be avoided, or, better still, if the idea of dry lithography could be successfully carried through, offset printing would make a much greater advance.

In multi-colour rotary photogravure the difficulties of attaining a high speed are largely associated with the drying of the colours and with the register, owing to the varying stretch of the web under the process of drying. I am quite convinced that there is no difficulty in getting register in the making of the cylinders, nor in the adjustment of the machines. It is solely a question of ink, paper and drying. Various expedients have been put forward for overcoming these difficulties, but, even so, it is well understood that colour gravure cannot at present be run at anything like the speeds of letterpress rotaries. The authority I am quoting reckons the present speeds of the three methods of rotary printing approximate in output to: Letterpress, 36,000 per hour; photogravure, 12,000 per hour; offset, 8,000 per hour. This, of course, is for single colour printing.

But, after all, speed is not everything in printing. Each process has its special uses and advantages, and the speed must always be limited by the quality of the product demanded.

On sheet-fed presses there is very little to choose between two-revolution letterpress, rotary offset, and rotary gravure presses. If anything, there will be an advantage in favour of the gravure press by reason of the quicker preparation of the machine for starting and the fewer stoppages during the run, so that the working speed throughout the day will be higher. There is only one ink roller to wash up against sixteen or eighteen on the other machines. The probability is that before long there will be two, three, or four-colour gravure presses which will make the advantage of gravure still greater.

It is a singular fact that offset machine makers, without exception I believe, do not seem to have gone beyond two-colour offset printing, but I do not see why it should not be possible to do four-colour printing by coupling a pair of two-colour machines, or to connect up single-colour printing units in sets of three or four, and served by one automatic feeder.

As regards the web rotary offset, it is on its trial, and has not so far got beyond single colour printing. There is no reason why it should not print one colour on one side, and another colour on the other, in perfecting, or four colours by dividing the ink duct, but I think it will be a long time yet before we see a web offset machine printing superposed colours. As to speed, I have seen a web rotary offset machine running at 10,000 per hour, though the normal speed was between 6,000 and 7,000. This shows the speed possibilities of offset, but it is hardly likely that good colour offset work would ever be run at that speed. I think we must rule out rotary offset for multi-colour printing at present, but I have referred to offset machines because they come into the rotary class, and because they include two-colour printing machines, and, in this sense, they are a step towards multi-colour printing. Offset would never have made the rapid progress it has done were it not for the application of it to the rotary system of printing.

COLOUR GRAVURE IN GERMANY.

We must acknowledge that Germany gave the impetus to colour gravure, though good colour work had been done before they started by the Rembrandt Intaglio Co. here, and the first machines were built in Germany. I believe the first colour intaglio machine was installed in Siegburg before the war, and it was on the same principle as the machines which are used for printing in several colours on fabrics and wallpapers. This type of machine consists of one large drum to carry the sheets or web and apply the impression, the copper cylinders with their respective ink roller and doctor blade for wiping being arranged around its periphery. The paper passes successively under the three or four printing cylinders. The difficulty of drying quickly enough is here a serious one, owing to the short interval of time between the laying of each colour. It has been suggested to apply heat to the interior of the cylinder in this type of machine, and warm air has been blown on to the sheet, but it hardly seems practicable to apply sufficient heat to do much good. A machine on similar principles has been built by the Johan-

nisberg Machine Factory of Geisenheim, and has been for some time installed in a photogravure printing house in Leiden, but great secrecy is maintained in regard to it. No definite information can be obtained as to its success, but it is generally reported that the running of the machine has presented considerable difficulties. At Siegburg they were able, after fitting a drying apparatus, to obtain results at an average speed of 1,200 cylinder revolutions per hour. With a larger cylinder size, it is said that 2,500 to 3,000 revolutions per hour could be attained. I have heard that 4,000 have been claimed for the Johannisberg machine. There is an idea of using a light metal alloy for these large and heavy cylinders—Silumin, which is used for building Zeppelins.

Another type of multi-colour machine originated in Germany is that of the Tiefdruck Company, of Berlin, who have sent me a photograph of it and specimens of work done. This machine has been in existence for some years, and several of the machines, I am informed, have been sold to America. In general appearance the machine looks like a newspaper rotary press. It consists of six printing units connected in tandem, each with its individual drying drum above, and the whole fed from one reel. The machine can be equipped with a flat delivery or with a folder. Apparently three cylinders are used for printing the three colours on one side, and the three remaining cylinders for perfecting on the other side of the web, though no doubt a print in duplicate could be obtained on one side of the paper only. There is an arrangement in this machine by which any error in register on either of the cylinders is indicated by the lighting of an electric lamp or by sounding a bell or buzzer, and on noticing this signal the attendant can adjust the register mechanically. This must retard the speed considerably, and an article by Mr. Ernst Brinkmann in Penrose's Annual for 1925 mentioned that an automatic registering adjustment was being applied. This author expressed the opinion that this type of machine is very suitable for large editions and for large cylinders, where the edition has to be got out in the shortest possible time, but that it had not been possible to show its highest capacity owing to the lack of a quick-drying water ink and the absence of an automatic register control. With this type of machine Mr. Brinkmann believes that at a speed of 2,000 revolutions variation of register would be less marked and would probably cease if greater care were taken in the manufacture, packing and storing of the paper reels.

Another type of rotary machine for colour gravure has been constructed by Albert & Co., of Frankenthal, whose single colour sheet-feed machines are now largely employed for colour gravure printing. No particulars of this new machine have been published, but it is an open secret that the machine is a combination of four printing units in straight line formation, after the style of the Tiefdruck machine, but the sheets are cut off from a reel just before they reach the automatic feeder, and the sheets are firmly held during the run through. Thus it is sought to obtain the advantages of both reel and sheet feed. It is anticipated that a speed of between 4,000 and 6,000 will be obtained. The machine is not yet ready for the market, but is undergoing trials. The trade is awaiting news of it with great interest.

SHEET-FEED ROTARY GRAVURE MACHINES.

In England the only sheet-feed rotary gravure machines made are those of Penrose & Co. and Pickup & Knowles. The machine on which Penrose's are now concentrating is that embodying the principle of using a thin copper sheet on the printing cylinder instead of the continuous copper cylinder, and also the idea of using an offset cylinder. This has been applied to both sheet and web printing, and machines have been running successfully in a London printing establishment during the last two years or so, but the makers are not yet ready to put them on the market generally. Such machines should be very useful for colour printing, by reason of the fact that the plates can be engraved in the flat state.

The Pickup machine is an adaptation of the usual type of web-fed rotary, but by means of a tripping cylinder is made to suit for sheet feeding. I have not heard of its being successfully applied to colour work, and the design does not strike one as being likely to ensure good enough register for colour work.

In France, Marinoni's have put out a sheet-feed machine, which is in course of trial for colour work, and promises to be successful.

The Palatia machine of Albert is fairly well known in its general features, and is found to give good register at high speed for colour work. It is a two-revolution machine, the printing cylinder being one-half the circumference of the impression cylinder. By this method the printing cylinder is twice inked and twice cleaned by the "doctor" for each impression. There is also an arrangement for blowing air on to the cylinder after the "doctor" has cleaned the surface, and it is held that this prevents any slight scum left by the "doctor" from printing, whilst it may have some influence on the printing of the picture. The speed attained with the use of an automatic feeder is 2,500 per hour.

The Johannisberg Machine Factory also make a sheet-feed gravure machine on similar lines, and in appearance is a somewhat more bulky machine than the Palatia for equal size. Good colour work has been done on this machine at high speed.

On both these German machines drying is aided by a long delivery with several sheets on the tapes at one time, and electric or steam heaters have been fitted underneath to hasten the drying. An electric fan above the delivery is also found of assistance.

There are several other sheet-feed gravure machines on the German market, but they do not count for much against those I have mentioned.

PROGRESS IN AMERICA.

American photogravure, or "rotagravure" printers, as they prefer to be called, are very keen on solving the problem of rotary colour printing. They have shown very little interest in sheet-feed machines, the great aim being to cope with the big editions which are required over there. The Chicago Tribune has spent a vast amount of money endeavouring to perfect rotary colour gravure for their supplements, their trials extending over several years, and they now seem within reach of complete success after many discouraging failures. Specimens shown are very interesting and quite commendable considering the speed conditions under which they have to be produced. Mr. Stephen H. Horgan has given in the last number of Penrose's Annual an account of the methods and machine used by The Tribune. The press is a double width, the cylinders being 76 inches long by about 45 inches in circumference. It consists of 28 printing units joined together, and, therefore, is of great length.

There are five folders. Four colours are printed on one side and one on the other in one continuous run at a speed of 6,000 revolutions per hour. The edition of more than a million copies is produced in four days' time. The press was designed by The Tribune's mechanical engineers, succeeding previous presses that were built, tried and discarded. An interesting feature is the way they overcome the shrinkage of the web through the heat used for drying. This shrinkage has been calculated to a millimetre, and is compensated by making the yellow image purposely larger than the black image, so that the heat required to dry the yellow ink shrinks the paper to the smaller size of the black image which follows. This, with other compensations in the circumference of the cylinders, enables them to secure effective register of the colours. The inks used are of their own manufacture.

Another big American newspaper which is issuing rotagravure supplements in colour is The New York World. They call their process "Tintogravure," and use only two colours, a brown and a reddish tint. The machines they use are, I believe, of the calico printing type, made by a firm in Mulhausen, in Alsace. They are capable of doing four colours, and no doubt that is the intention when the process is perfected. Six of these rotary presses are used for producing the edition required, and the work is being done for The World by the Neo-Gravure Co. The edition is 600,000, and it has to be produced in five days. The machines are run at 4,000 revolutions per hour.

The Rotoprint Gravure Co., of New York and Chicago, have a rotary press for printing four colours, and have done some fairly good work for catalogue purposes. This firm is making a great output of single colour gravure. They have seven rotary presses, the largest of which takes cylinders about 80 inches long by about 68 inches in circumference. Department store catalogues running into from four to seven million are printed in gravure by this firm. Having acquired recently the right to work the Sadag Heliochromie process, they will no doubt soon be largely developing colour gravure.

The New York Times, though not at present doing colour work, have achieved big things in single colour printing. They have 11 rotary presses, the cylinders of which measure about 75 inches in length by about 48 inches in circumference. The presses run through the whole twenty-four hours of the day and for six days of the week. The combined capacity of the presses which are double units, is something like 200,000 eight-page (newspaper size) per hour. It is obviously impossible to apply colour printing to such a colossal output, at any rate at present.

In Chicago, a process called "Prismatone" is being worked successfully, and a practical friend of mine who has seen the press running speaks well of it. The press is the invention of Mr. Chas. F. Dausmann, and the process is due to Mr. W. E. P. Crowe, who gained his early experience of colour plate making with Messrs. John Swain & Son, and the Photochrom Co., in London. In the machine advantage has been taken of static electricity, which causes the paper to adhere to the conveyors that carry the web from one cylinder to the other. Printers usually desire to get rid of static electricity in machines, but Mr. Dausmann finds it a positive advantage in securing register. From an inspection of the specimens of work, and from the statement that all halftones in existence can be utilised in making the cylinders, I conclude that the process is one based on the use of halftone pulls from blocks or plates, these pulls being either transferred in the lithographic manner to the cylinders or printed on to the carbon tissue. The image is not truly of the rotagravure character, but is rather what is known as inverted halftone. There is an interesting article on this process in The Inland Printer for January of this year, by Mr. Stephen H. Horgan, together with an illustration of the press and an inset printed on it. The work is bright and attractive, being very applicable to the commercial purposes for which it is being used.

Colour gravure printing has been done in America for some years past by the Vandyke Gravure Company, who acquired the processes of Mr. C. W. Saalburg, and I believe their work is done on sheet-feed presses.

THE MCKEE PROCESS AND THE COTTRELL MACHINE.

Some time before the war one heard a good deal about the McKee process, which was first employed by the Curtis Publishing Company in Philadelphia, and was introduced over here in the Illustrated London News. In brief, the system is that electros are made from the halftones, and a heavy cut-out underlay put under the electro, which is then pressed so as to force up the surface in proportion to the height of the underlay. The back of the electro is then shaved to a level, so that the surface will maintain its varying relief under the printing pressure. The plates are printed on a special rotary press made by Cottrell, in which for four-colour printing there is but one impression cylinder for four-plate cylinders. The Curtis Company are still very largely employing this process, and some of their presses are doing six colours, four on one side and two on the other. To prevent set-off, and avoid slip sheeting, or the use of a set-off web, the Curtis Company are using a very ingenious process of blowing some wax powder on to the sheet as it reaches the delivery board. This just separates the sheets sufficiently to prevent any set-off. The wax powder is absorbed eventually by the wet ink.

THE CLAYBOURN PROCESS.

A good deal has been published about the Claybourn process, but I think we in this country have a somewhat hazy idea as to what it is. The principle underlying it is that the plates and cylinders must be of absolute precision if make-ready is to be avoided. Thus, all faults in the plates are located and discovered in the electrotype foundry, the plates being proofed under the same conditions as those under which they will be printed. From the colour engravings are produced absolutely non-stretch curved electrotype plates, which are uniform in thickness to limits of within plus or minus one-quarter of one-thousandth of an inch, and before these plates are delivered to the press room they are actually proofed on a rotary proving press, power driven, under exactly the same conditions as obtain on a commercial rotary press, namely, mounting the curved electro on the plate cylinder (metal to metal) and printing against an impression cylinder carrying only forty-thousandths of an inch of hard manila packing, no make-ready of any kind being employed. When the plate is delivered to the press room it is accompanied by a final printed proof, showing solids, middle tones,

high-lights, rules, type, etc., perfectly printed, with not the slightest evidence of squeeze or excess impression on the reverse side of the proof sheet. For printing such plates the Claybourn Company have recently designed and built a rotary press, printing from a reel with five colours once around a single impression cylinder. This press, used with the precision electro plates, requires no make-ready whatever, and will print on glassine paper, which has no ink-absorbent properties, and yet gives no set-off when run at a speed of 10,000 sheets per hour. The press will print four-colour halftone work, together with a gold or a neutral tint border. By dividing the ink fountain in the usual manner, mixed sheets of fourteen colours at once have been obtained.

A larger press has been built by the same firm to print a sheet 59 by 84 inches in four colours at one operation at a speed of 2,400 sheets per hour, with automatic sheet-feed and delivery, and the machine can be run by one pressman and a helper. When one reads of the accomplishments of the Claybourn Precision Process the thought occurs—how much time and money would be saved to printers throughout the world if they could be sure of getting electros or other plates which could be printed without make-ready! But it would be necessary to have machines of equal precision to print them.

"WET" COLOUR PRINTING.

Of course these rotary colour presses imply wet colour printing, as it is termed in America, and this has brought about a demand for "wet" colour proofing. The engraver's proof is obviously no guide to the rotary printer if it has been produced under the usual careful conditions of the photo-engraving shop, with plenty of time allowed for drying. The Claybourn Company, as I have already mentioned, have produced a proofing press which makes a proof under the same conditions as those under which it will be printed, and this is undoubtedly the ideal way; but as photo-engravers may not care to run to the expense of such a proofing press, and electrotypers equally may not care to produce precision plates, the Hacker Manufacturing Company have sought to meet the requirements in another way. The Hacker system is one of pre-make-ready. The plate is first tested at different points of its area to find out how much it is out of level. This is done with a special micrometer which reads to thousandths of an inch, and the differences noted are made up with an underlay formed of layers of paper of known thickness. The plate is then proofed on a special test press of great precision, and any defects of level further corrected if necessary. By means of various ingenious devices for securing accurate register, wet proofing can be done very quickly on one press, or better by means of three or four presses, where there is a sufficient volume of work to justify it. Several examples of wet colour proofing and printing are on exhibition, and I think you will admit they are remarkably good.

THE POSSIBILITIES OF COLOUR ROTAGRAVURE.

After hearing about all these methods of rotary colour printing, you may feel a little bewildered at the multiplicity of machines and methods, and you may be inclined to ask which, after all, is going to prove the best way of doing colour work. You have seen the results of letterpress, of offset and of rotagravure. You must have been struck with the wonderful progress that has been made in the last year or so in colour rotagravure, particularly the Sadag process. I think it is a process which has immense possibilities. Its great advantage is that you can get with three printings results which cannot be equalled by other methods employing a larger number of colours. That must result in economy all round. It simplifies the machines, it reduces the engraving cost, and the machine-room cost. There is only one printing surface to register for each colour, instead of a number of separate plates for each sheet and colour as in letterpress. Making repeats on the cylinders is easy and cheap, as against making electros. There is no make-ready, no damping as in litho, and the ink fountain with single ink roller is easy to control. It is often urged as an objection to rotagravure that the making and handling of cylinders is its greatest drawback. Actually it is not so in shops which are well laid out for the work. That is just the point; it is a process that must be well organised and self-contained. It is no good mixing it up with other kinds of printing.

THE COLOUR PRINTING PROCESSES OF THE FUTURE.

In my opinion, the printing processes of the future will largely proceed on the lines of litho offset and colour rotagravure. Printing from a continuous surface is much more simple than from separate blocks, and lends itself better to rotary printing, which is undoubtedly the most expeditious form of printing. To do colour printing by working one forme, or plate, or cylinder after another is a slow and tedious process, which cannot survive if rotary multi-colour machines become successful. If offset printing can be applied to the multi-colour rotary it will find greatly extended scope. If it cannot, then the hope of the future lies in colour rotagravure, which has shown itself already to be extremely adaptable to multi-colour simultaneous printing. It may be a long time yet before block printing becomes obsolete; its life may be prolonged by improvements in the machinery. It may survive for certain classes of work for which it is best adapted, but if movable type goes, movable blocks will go with it. So much can now be done in printing text along with pictures in offset and rotagravure that not much scope is left for printing from type and stereos. We must admit that the speed of the newspaper rotary machine maintains its supremacy over the newer processes, but they are young, and as they grow the disparity in speed will become less marked, and the great advantage of being able to print a higher quality of illustrated matter along with the text, and especially coloured illustrations, which the public demands and craves for, will be an irresistible force, compelling the adoption of the newer methods.

Miscellaneous Advertisements

PHOTOGRAVURE overseer, all-round experience in high-class work, cylinder depositing, polishing, etching and printing. London or provinces.—Box No. 39, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

PRODUCTION MANAGER, with unique experience, is open to full or part time engagement, London or provinces, with a view to establishing works on a sound profit-earning basis. Specialises in all processes, printing and allied trades. Factory and sales organisation. Exemplary references.—Box 38, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.1.

The London Master Printers' Association Dinner

THE annual dinner of the London Master Printers' Alliance serves a number of very good purposes. It is a very pleasant rally of all the branch associations. It is an opportunity of men intimately associated in common work to gather together with their wives and daughters for a very enjoyable social function, and it is also an opportunity for the glorification of the President for the year, whose labours tend to become more arduous and exacting. This year's banquet was held at the Connaught Rooms on February 22, and was as brilliant and gay an assembly as has ever graced this occasion.

This year's president is Major Maurice Clowes, M.C. This is a name familiar to all the printing world. There have been Clowes in the London printing trade for more than a century, and amongst the past-presidents of the Association appear the names of many members of this family.

Major Clowes was very happy in having as guests around him many old friends and a multitude of new ones. Major Astor, M.P., the Earl of Halsbury, K.C., and Colonel the Hon. F. Vernon Willey, C.M.G., were all schoolfellows of the President, and amongst others present were Mr. W. Howard Hazell, J.P. (President of the Federation), and Mrs. Hazell; Mr. J. A. Stembridge (Vice-President of the Federation); Brig.-General W. Wright Bemrose (Chairman of the Joint Industrial Council) and Mrs. Bemrose; Mr. R. A. Austen-Leigh and Mrs. Austen-Leigh; Lieut.-Col. H. Rivers Fletcher; Mr. E. C. Austen-Leigh and Mrs. Austen-Leigh; Lieut.-Col. R. F. Truscott and Mrs. Truscott; Mr. W. B. Wykes (Leicester); Colonel H. Burroughs, D.S.O.; Mr. R. B. Simnett (Vice-President of the London Master Printers' Association) and Mrs. Simnett; Mr. H. H. Potts (President of the Home Counties Alliance); Mr. J. D. Ruddock (President of the Midland Alliance); Mrs. M. Clowes; Mr. W. A. Clowes and Mrs. Clowes; Mrs. E. A. Clowes; Colonel G. C. K. Clowes, D.S.O., and Mrs. Clowes; Major H. M. Clowes, D.S.O.; Mrs. Knight Clowes; Mr. J. Crowlesmith, J.P.; Mr. A. E. Goodwin (Secretary of the Federation) and Mrs. Goodwin; Mr. H. R. Grubb and Mrs. Grubb; Mr. J. Bain Irvine, M.P., and Mrs. Irvine; Mr. Alfred Langley and Mrs. Langley; Mr. Hugh McCorquodale; Sir Arthur Roberts, K.B.E.; Mr. A. le Pine Strange (Eastbourne); Major Oscar Viney; Mr. M. H. Causton; Mr. S. H. L. Causton, etc.

After the loyal toasts had been honoured,

Major the Hon. John Jacob Astor, M.P., proposed "British Industry," and said that the old lady had been ailing of late. She was apt to get depressed, and certainly she had seen better days. They could drink to her future with confidence, because, thanks to a careful and unexceptionable past, her reputation was above reproach and her constitution was excellent. If she would only avoid giving way to vain regrets, and avoid patent medicines, her recovery—wise men told them that it had begun already—should be complete, both in mind and estate. Some people said that she needed a change of air and some exercise. Perhaps Dr. Baldwin's electric vibrator might stimulate her. (Laughter.) But more than anything else he believed that a voyage round the great countries of our Empire would help to quicken her pulse and restore a normal circulation. (Cheers.) If she would bestir herself and go on a visit to Canada, Australia, or New Zealand, she would certainly come back, as several of them did come back recently, convinced that those new worlds were such as might well serve to redress the balance of the old world. When one saw in those countries the supplies of raw material and the infinite possibilities for more of everything that we needed, one was bound to remember that in the matter of cotton we got our fingers burned because we forgot the duty to make certain of the supplies of the raw material so far as possible within the Empire. In the world of rubber we were strong to-day because an Englishman, Colonel Wickham, instinctively knew this truth and acted upon it. There, he believed, lay the great secret of industrial stability and industrial power. (Cheers.)

SALESMANSHIP.

The realisation of this truth was, no doubt, growing in this country, and would continue to grow. But the fact that any policy of Imperial development must contemplate a gradual process was no excuse for Governments or industrialists to go slow. The most effective driving power that they could rely upon now was an enthusiastic faith in Imperial expansion. (Cheers.) In the course of her travels, if the elderly lady he referred to embarked on them, she would have many opportunities of comparing the methods of organisation in industry, methods of production, and the provision of efficient labour and sufficient capital. She would learn many things that were of use, and she would certainly determine to secure and develop all possible outlets for our industrial production. A visit to the southern hemisphere was apt to raise doubts in one's mind as to whether British manufacturers possessed all the knowledge of Australia and New Zealand that they required; whether they were actually making the most use of information which they could command. There was prevalent among Australians the belief that British manufacturers still thought that because an article was suitable in England it must be equally suitable in Australia. One found some justification for this belief in connection with motor and tool manufacture. One was told, too, that when it came to advertising the American could and did beat us. There might be something in it. If there was, the more the pity, because it was salesmanship that counted. (Cheers.)

On the other hand, there was unquestionably throughout the Empire a widespread goodwill towards British manufactures. The fact that an article was made in Britain alone seemed to ensure a very considerable preference in its favour. He was not convinced that in this country we realised, or were making the most of, our opportunities. There was probably not much that we could do to overcome the incapacity of old Continental customers to buy from us, but there should be no insurmountable difficulty in getting real knowledge from willing customers of their requirements. If the Government was to blame, let them stir the Government up. It would not do them any harm. If it was industrialists who were to blame, let them remember the old maxim, "Heaven helps those who help themselves." (Cheers.)

Colonel F. V. Willey, President of the Federation of British Industries, replying, said that Major Astor had only recently returned from an interesting mission to the Dominions, particularly Australia, and it was with great pleasure they found him addressing representative gatherings and emphasising the great possibilities for British trade expansion beyond the seas. With the Empire available, why should we not cultivate still more the buying capacity of its members? Apart from the fact that it would help British industries, there was the greater mission of strengthening the bonds of Empire. There was need for greater attention to distribution. We prided ourselves on skill in production, and there was ambition on the part of the craftsmen of England to maintain excellence and superiority over all competitors. With regard to distribution methods, he was inclined to think that many of our trades were not sufficiently progressive. There was also the need for elimination of waste in all its forms.

Mr. W. Howard Hazell, President of the Federation of Master Printers, proposed the toast of "The London Master Printers' Association." He said the London Master Printers' Association was not the oldest nor the youngest alliance in the Master Printers' Federation. It was certainly the largest alliance in that important body, and he believed the largest association of master printers representing any area in the world, for London was the greatest printing centre he had ever heard of. They would drink this toast with enthusiasm because it was coupled with the name of their President, Major Clowes. (Cheers.) It was well they should consider from year to year the progress they had made, and in the past year they might congratulate themselves that, though there had been threatenings of war in the labour world, they had passed through the last twelve months without serious conflict, and that was largely due to their President and the good influences of the Joint Industrial Council. (Cheers.) They in the printing trade might well be proud, for he believed they had the best Joint Industrial Council in any industry in the country, and on more than one occasion it had prevented a local dispute from developing into a national conflagration, with all its sorrow and disasters. He did not propose to speak on the labour side of the question, important as that was in the work of the London Master Printers' Association and of the Federation. He preferred to speak of the constructive work in which they were engaged. That work was to develop their Federation and their Association so as to develop the industry to make it more efficient in order to render still better service to the community in the future than in the past. And if those were their ideals, what had they done and what had the Federation done in the past year? They had started a scheme with that altruism which was a feature of master printers, and they had endeavoured to show the manufacturers and traders at great expense to themselves how they could increase their turnover and their profits, and increase the sale of British goods. Incidentally he might say that if the campaign was successful they would increase their own turnover and profits. But in carrying out the scheme, with their usual modesty they did not refer to the personal aspect of the question, and he hoped that the campaign for collective advertising would bring benefit to those traders who advertised their goods more widely, and at the same time still further stimulate the demand for the products in which they were interested. He was proud to say that in the past year the Federation of Master Printers had standardised and decimalised the methods of dealing with paper. Those conditions which had prevailed practically unchanged for nearly five centuries since the age of Caxton, had that year been brought to modern methods. They had adopted the thousand sheets for the basis of calculation, and had got rid of all the anomalies which had grown up in the last five centuries. Hitherto they had looked to America for developments in their industry, and he thought they might well be proud that they were in advance of America in this question, for they had acted and achieved where the United States had been talking. Mr. Goodwin was recently in the United States, and his announcement that they in this country had standardised their paper and made many other changes was greeted with loud applause. They realised in the United States that they might look to London as the mecca of the best printing methods. In conjunction with the standardisation of paper, they had set up a Court of Arbitration for dealing with disputes between the paper supplier and the master printer, and he believed that method of arbitration introduced into their dealings with suppliers of their material was a fair, common-sense method of settling disputes before experts who understood all the complexities of industry. They had investigated the question of co-partnership and profit-sharing by employes, and the Federation had issued an interesting report which had been mentioned in many papers, and it suggested to master printers how profit-sharing and share purchase might be introduced into their businesses to the advantage of their employes and also the employer. The great problem that lay before them in the future was how to combine the high wages of this country—high wages relatively to the rest of Europe—with low costs. America had shown how high wages and low costs were compatible, and he believed that methods of profit-sharing and co-partnership would help to enlist the sympathy and support of their workers, so that they might try to cut the costs, and therefore solve the problem of the high cost of living and a great amount of the unemployment. (Cheers.) He believed the printing industry was the only industry in this country that had devised a costing system for its members and by its own efforts. It was the only industry that had investigated the question of profit-sharing. Also in the past year they had launched a suggestion for superannuation for employes. No reasonable employer would throw upon the streets an elderly man who had worked long and faithfully for him, and yet if he remained at work he would be only a drag. He believed those schemes by which they were enabling the older members of their craft to retire were beneficial to them as well as to the industry. They should make sure that their Association was working for the benefit of the industry as a whole. If each year they could look back on the past year with as many steps forward as he had mentioned, he thought their future was assured, and the printing industry would be of more use in the future than it had been in the past.

For over one hundred years the family of Clowes had maintained the position of their great firm, had upheld its honour untarnished and its reputation unstained. But that family realised that the man's duty was not only to the business he controlled, but to the industry to which he belonged, and amongst the past-presidents of the Association were Mr. W. C. Knight Clowes, who was president in 1890; Mr. E. A. Clowes, in 1891 and 1892; Mr. W. A. Clowes, in 1911 and 1912; and this year

they had the privilege of having Major Maurice Clowes. That was a record of which any family in any industry might well be proud. Major Clowes had brought to his responsible position energy, tact and ability, as well as his geniality, which was of great importance in carrying on the difficult negotiations with labour bodies. They must think not of the immediate future, but of that more distant future which they as captains of industry for the year were responsible for. If they worked well and were worthy, the future of their industry was assured, and when they drank the toast at the banquet to be held in 2026 he hoped the name of Clowes would be held in as high honour as it was to-day.

Major M. Clowes, M.C., responding to the toast, said he would only be doing what their members wished when he first of all thanked the gentlemen to whom they owed more of their prosperity than to anyone else. (Cheers.) Mr. Howard Hazell had for the past twenty years laboured on behalf of the industry, and it was to him they owed many improvements. They owed standardisation of paper, profit-sharing, and many other advantages to him, and he could safely say none of them would wish to return to the days or years before Mr. Howard Hazell came amongst them, which they could describe as 364 days of anxiety and one of disappointment. However busy he was, he always gave of his best. Then he must thank the officers of the Association. He must thank Mr. Whyte, who, as they knew, had met with an unfortunate accident, and also Mr. Willsher and Captain Baker, for their ready help and hard work on their account. A difficult time had been largely caused by various sections of the employes demanding various conditions and higher wages. In dealing with these matters they had received great assistance from Colonel Fletcher, whose wide experience and advice had been valuable. When they reached a deadlock they had asked the assistance of General Bemrose and the Joint Industrial Council, and to their tact and perseverance they owed the fact that stoppages of work that year had been very small. Their recommendations had not always been valuable, but they could never blame them for being unjust. The trade unions also said the same. Their work had been of immense value. The wages demands were caused largely through the industry being divided into two portions—the weekly periodical printer and the general printer. The difference was that the periodical printer had to get his product on the bookstall at a given time, and to carry that out he had to be prepared very often to grant his workpeople higher wages, or perhaps shut his eyes to reduction of output which he has felt to be unjust. Of course, he may be in a position to pass the increased cost on to the advertiser if he had an increase of circulation. But the general printer could not pass costs on. They realised in London that they must pay higher wages than in the country owing to housing being so expensive, but they should work under the same conditions of output as their competitors in the country. Although the weekly periodical printer and the general printer were members of the same association, the one should not be in a position to compete with the other. The best method was to find another printer, and one of them should take the weekly periodical work and one the general work. So each would be able to build up a prosperous business instead of having constant war. They should also use the new fast-running machinery, introduced by America, which the English manufacturer was now building. He hoped they would not buy American machinery, but wait and buy the new British machinery. (Cheers.) With this fast machinery they would be able to keep level. The small printer was rapidly disappearing in America, and the day had come for amalgamation with smaller firms here. For the future prosperity of the trade they must look to the advertiser. Advertisers used the press, and by the press they meant their friends the newspapers and weekly newspapers. But the printers demanded a share of that expenditure, and much of that money could be well spent through the general printers. But many of them were not sufficiently educated to advise advertising to the best expenditure of that money, and until they were prepared to go to school again and study the difficulties of the procedure in other industries from the point of view of the manufacturer, through the wholesaler to the retailer and then to the public, they could not expect to be consulted on the matter of how to draw up an advertising scheme. He had a complaint against many of them. Those printers who had exercised their brains and put up schemes to advertise have laid out the complete scheme in booklets and advertising literature. Other printers who were not well placed sought their work by going round to those customers and booking up the result of the other man's brains, saying, "If you want any more of that, this is my price for it." They should follow Mr. Hazell's teaching—buy their motor-cars, join up with another business, and in time enjoy their motor-cars and persuade their sons to go to school and learn all about this advertising. They could thus increase their business at a good rate of profit, and then retire and live on the brains of the next generation!

The toast of "The Visitors" was entrusted to Mr. R. A. Austen-Leigh, who was as felicitous as ever. He could not attempt to enumerate all visiting guests, but referred to Major Astor as a considerable printer in his own way, as being the chairman of The Times Company and responsible for the best and finest newspaper in the world; also to Col. Willey—he was not quite sure about the function of the Federation of British Industries, though they had to make considerable contributions to its funds. He also referred to many important printers present from outside the London area, and he welcomed them with pleasure, although they had not yet seen their way to pay as high a wage as was paid in London. (Laughter.) He welcomed the ladies, who were perhaps more interested in printers than in printing. In particular he mentioned the names of Mrs. Knight Clowes, whose husband was president in 1890, and Mrs. Clowes, the mother of the chairman. Associated with this toast was the name of Lord Halsbury, a member of the legal profession, who had the advantage over the printers in that they ignored commas, which were so troublesome and important to the printer.

After Lord Halsbury had responded, the proceedings were brought to a close.

The pleasure of the gathering was greatly added to by delightful music rendered by Miss Mavis Bennett, Miss Edith Furmidge, and Mr. Tom Kinniburgh, accompanied by Mr. William Parkyn.

Infringement of Linotype Patent

MERGANTHALER LINOTYPE COMPANY v. INTERTYPE COMPANY, LIMITED.

(*Before* MR. JUSTICE RUSSELL).

IN the above action the plaintiffs, as registered holders of Kennedy's Letters Patent No. 2,562 of 1914, sued the defendants for infringement, and Mr. Justice Russell delivered judgment and held that the patent had been infringed.

Sir Duncan Kerly, K.C., Mr. Trevor Watson, and Mr. J. Q. Henriques appeared for the plaintiffs; Mr. Whitehead, K.C., Mr. Courtney Terrell, and Mr. Corsellis for the defendants.

Sir Duncan Kerly said the parties had been unable to come to an arrangement as to what should be done pending an appeal. The plaintiffs were unwilling to allow the defendants' customers to go on using the infringing machines except on their terms. The defendants wanted the plaintiffs not only not to approach their customers, but to allow the continued sale of the infringing machines. The plaintiffs would not ask for an order to deliver up, but he submitted they were entitled to an injunction restraining the defendants from dealing in the machines or allowing them to be sold.

Mr. Courtney Terrell said that he did not deny the plaintiffs' right to an injunction, but he asked for a stay until the appeal was heard. The Court should consider the circumstances to see whether the plaintiffs would be put at a disadvantage. The plaintiffs had never manufactured in this country, whereas the defendants had since 1920 and their predecessors since 1915. The defendants were willing to pay the plaintiffs' solicitors, on mutual undertakings, any royalty they chose, and to enter into a bond of £50,000 as to damages. In those circumstances the granting of a stay of the injunction until the appeal could not harm the plaintiffs. The defendants would give notice of appeal at once.

Mr. Justice Russell said he had decided against defendants, and, as the parties had been unable to come to terms, he saw no reason to interfere with the ordinary procedure, but, as Sir Duncan Kerly had said that he would not ask for delivery up if the defendants would undertake not to part with the infringing machines, the injunction would go with that exception.

Mr. Courtney Terrell said that he would give that undertaking.

Mechanical Composition

MR. GEORGE EATON HART'S enthusiasm for mechanical composition increases as its operations are enlarged at St. Clement's Press. About 95 per cent. of the whole composition of the many newspapers and journals printed by this house, both display and solid matter is now done by the Linotype, Intertype and Ludlow slugs. This percentage would be greater still but for a few type faces which they are compelled to buy. This is real evidence of the astounding development in the use of mechanical composition of display matter. We have been through some of the journals so "set," and it comes as a revelation that the resources of the machine have been so developed and are being so profitably explored. Journals like The Draper's Record and Men's Wear, are amazing products of advertisement mechanical display work. It is difficult to believe when handling such journals that mechanical composition has been carried so far. One important journal printed at St. Clement's Press which was sent to us was entirely composed on machines. Mr. Eaton Hart never disguises his enthusiasm for this class of work, and the results certainly are his justification.

WINDEBANK & Co. LTD.

Head Office and Works:

Premier Works, Lancaster Street, BIRMINGHAM.

Telegrams: "Windebank, Birmingham." *Telephones: Central 5295-6.*

BRISTOL WAREHOUSE:

25, NELSON STREET

Telegrams: "Envelopes, Bristol." *Telephone: Bristol 6164.*

Sheffield Representative:

Mr. S. A. Neale, 39, Peveril Road, Endcliffe, Sheffield.

Telephone: West 709.

for

PAPER AND ENVELOPES

Royal Visit to Monotype Works

THE Duke of York, as President of the Industrial Welfare Society, visited the Monotype Works at Horley last month, and was shown the methods of making monotype machines, matrices, and type. On a keyboard his Royal Highness tapped out the words: "I wish the Monotype every success—Albert," and followed the process from machine to machine, until the message in beautifully clear type was delivered to him in printed form. There was handed to the Duke, by way of demonstration of the delicacy of some of the engraving work, a bar of metal one-thirty-sixth of a square inch in size, upon the end of which the Lord's Prayer was engraved, perfectly, as seen under the microscope, though almost invisible to the naked eye.

The Duke inspected a guard of honour of ex-Service men employed at the works, and afterwards made a tour of the various departments, being particularly interested in the machinery. He talked with many of the operators. Visits were also paid to the kitchen and the canteen, and his Royal Highness also went over one of the houses built for the employes. The Duke was loudly cheered by several hundred of the workpeople as he drove off upon the completion of his visit.

£21,200 for a Gutenberg Bible

DR. A. S. W. ROSENBACH, the Philadelphia book dealer, has paid £21,200 for the Melk copy of the Gutenberg Bible in two volumes—the first book ever printed. This is the highest price ever paid for a book. There were 2,000 people at the sale at the Anderson Galleries, including all the best known collectors in the country. The bidding began with an offer of £10,000 made by Miss Belle Dacosta Greene, the librarian of Mr. J. Pierpont Morgan's library. The price mounted quickly until only Dr. Rosenbach and Mr. W. E. Benjamin remained, the latter representing a syndicate desirous of purchasing a Bible for New York's episcopal cathedral of St. John the Divine.

Dr. Rosenbach says that he desires to add the Bible to his personal collection. The Bible is known as the "Melk" copy, because it lay for 300 years in the Benedictine monastery of Melk, near Vienna, until June last. Owing to financial straits the monastery sold the Bible to Mr. Edward Goldston, the London bookseller. The highest sum previously paid for any book was £15,000, given by G. D. Smith, of New York, in 1919, for a volume of Shakespeare's "Venus and Adonis," bound up with "The Passionate Pilgrim." The highest previous price for a Gutenberg Bible was £12,000, paid by Mr. Carl Pforzheimer in 1923 to Dr. Rosenbach for the "Mazarin" copy.

London Society of Compositors' Annual Report

THE seventy-eighth annual report of the London Society of Compositors shows that the total assets now stand at £188,489 9s. 4d., an increase of over £25,000 on 1924, representing an average of £12 15s. 7d. per member. The membership at the end of 1925 also showed an increase of 180 over the previous year, the total being 14,750, consisting of 12,429 journeymen, 1,022 apprentices, and 1,299 superannuated members. This augmented membership was due in great part to the addition during the year of 32 houses to the fair list, besides the admission of 111 apprentices.

The amount paid in providence allowance during the year was £33,747 16s. 6d., which is less by over £13,000 than that paid in 1924. There was, of course, as a setoff against this decrease an augmentation of the amount paid in superannuation, 185 members having declared on this fund during the year. The superannuation fund, which provides a £2 weekly allowance for retired members, shows a loss of over £4,500, but the members voted an additional allocation of 6d., and also transferred the proceeds of the overtime tax to the account, so that there is now a reserve of £25,777. That such a reserve will be needed in the not far distant future seems certain, as the substantial provision undoubtedly induces more elderly men to declare on the fund than formerly. The rules now permit those men who joined at over forty years of age to qualify for a pension of £1 weekly, and although none of these is at present taking the benefit, many will be eligible to participate some time in 1928.

The L.S.P. Calendar.—The London School of Printing has produced an excellent calendar for 1926 by the photo-offset process. The work is tastefully printed in four colours on a hand-made paper by J. Barcham Green & Son. The subject chosen is "Life," by Napier Hemy, and the spirit of the original has been retained with conspicuous success. The whole of the work has been done by students in the school, including the making of the negatives, the re-touching, the printing-down, the machining, and the make-up of the calendar.

To Cost Accountants
AND OTHERS

A Firm of Retail Stationers, Printers and General Dealers wants to review its methods of

ACCOUNTING
COSTING
SELLING *and*
GENERAL BUSINESS ROUTINE.

For this purpose they are open to Commission a fully qualified man to advise and report. The work will occupy some months, and a fee proportionate to the qualifications of the man and the nature of the work will be paid.

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Avenue Chambers,
Southampton Row, W.C.1.

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WORKS: Hunslet, LEEDS.

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100-101, SHOE LANE, E.C.4.

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

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POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work.

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C. W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
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Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Training the Printing Salesman

By MARQUIS REGAN, Sales Counsellor, New York

"IF you tell a woman the entire truth, she will guess the rest." I am going to tell you some truths about selling. You will have to guess the rest by thinking in terms of your own selling needs and acting upon it. It is interesting and also a rather serious problem to talk to the representatives of what is practically to-day a billion dollar industry, one of the outstanding industries in this country in volume, in size, in importance and in service. It is interesting to look back over a period of twenty years and realise that in those days the woods of the printing industry contained a few tall trees and a lot of scrub timber, and to-day it is a forest containing tall trees, sound and solid trees, trees denoting prosperity and denoting success.

It must be very hard for some of you who have grown in this business to realise the outside viewpoint, the difference between the attitude of the printer towards his own business twenty years ago, and the attitude of so many hundreds of successful printers to-day. It reminds me of a little thing that happened to me when I first went into the printing business. My first job was as printer's devil in a small shop which had a bad time weathering its weekly payroll. One day a tramp printer came to the side door, and he told me a long story about how badly he needed a job, and he touched my sentiments very much, and I went to the boss and I said, "Say, Boss, here's a tramp printer that needs a job, and he says he has not had anything to eat for two days and two nights."

"Bring him in," said the Boss. "If we can find out how he does it, we can run the shop for another week."

The change in this situation has been brought about most decidedly through the intelligent leadership of Typothetæ. It has gone at the problems of cost accounting, of production, of equipment, of organisation in the shop in a practical way, which has built that thing that somebody talked about this morning, making a better product possible. But the fact is that profits to-day are not at all in keeping with the volume of this business. I don't know of any business where the volume is so great, where the profits are relatively so small. I don't know of any business, any line of business, that has a greater investment in relation to the net profits of the business. And so we come to this fact that selling in the printing business to-day is the weak link in the industry.

SELLING IS A MONIED PROFESSION.

I don't need to argue that very much when I hear master printers say, "Where can I get good salesmen?" when I hear of selling jobs in the printing business rated all the way from 5,000 to 20,000 dollars, enough money to attract first-class salesmen. I don't have to tell you what that condition is. But let's look at a few of the facts. Let's see if we can find out what are some of the obvious weaknesses of the printing salesman to-day.

Now, then, the first thing that we see is that the printing salesman spends much too little time in actual selling. How does he spend his time? He spends a great deal of it in the office; much of it is fussing; a good deal of it is service work, and there I want to say that you can't expect a salesman who is capable of producing to do all of his own thinking as to the organisation of your business, or he would own the business if he were capable of doing that.

The fact is that printing salesmen are constantly rendering service along lines which the master printer should take care of and organise in his own shop, and enable them to be released for active selling in the field. And then another thing that sticks out—I asked somebody yesterday, as I have asked many times before, how many customers has the average printing salesman? Well, they tell me he has three, four, five or eight, but it is always a small number—always a small number. He has too small a basket for his eggs, or, rather, he has too few eggs in the selling basket.

Finally, it seems perfectly clear from the great number of printing salesmen that have solicited me at various times when I have had printing to place, that the printing salesman is too full of his own idea of wanting to get an order, that that fundamental in selling which was spoken of this morning, and which is so important, namely, finding out what is in the other fellow's mind, is lost sight of, and what is in the other fellow's mind, of course, is the other fellow's selling problem, and what the salesman is looking for or should be looking for is the thing he can do to discover that need and help fill it.

I want to say at this point most emphatically that there seems to be a great confusion in the minds of the men here as to what a printing salesman is, and a feeling that the printing salesman is necessarily a kind of advertising specialist.

SALESMEN NOT SPECIALISTS.

From my viewpoint, that is, as they say in Boston, all wet. The printing salesman does not need to be a specialist. He needs first of all to be a salesman. Too many shops to-day have salesmen who are drawing good salaries who are not profitable to the house, salesmen who would be replaced in a minute if the master printer knew where to go and get a man that would hold that business and go out and get some more.

Knowledge is said to be power, and, by the same token, ignorance is dynamite. Already we are seeing too many kickbacks from badly-used, uninterpreted direct-mail ideas, because when you sell

a direct-mail idea you sell it with a hook in it, and that hook is something it is going to accomplish, and if it does not accomplish it you have lost your goodwill. Direct-mail advertising, like magazine advertising or any other form of publicity, is properly the work of specialists when it goes up against a complicated problem or doing something that has not been proved out.

I am not saying that ideas cannot be used by the simplest, and I was going to say the smallest, print shop. They can. But the man, the salesman, who goes to the manufacturer and says, "If you will lay out such and such a campaign and use it so and so, it is going to bring you results," and does not know what he is talking about, would much better not have gotten that order, because he is not going to get any more if it does not produce.

I'll give you a few practical examples of what intelligent salesmanship can accomplish, and I am not going to give you examples of advertising specialists. The advertising man, as a rule, is not a good salesman, especially if he is a copy man. He is not interested in meeting the resistance of the buyer who says no, and let me tell you that a salesman is not a real salesman until he has made buyers who say no, say yes. The salesman begins to be a salesman when the other fellow says no.

AN INTELLIGENT SALESMAN.

The first illustration is one of a printing salesman who was asked to figure on some envelope-size folders for a game and toy business. This manufacturer was circularising his dealers. He was sending out multigraphed letters and envelope-size folders and hoping to develop some orders and to get some interest in his line, which would result in his getting some jobber distribution. This salesman was given this specification the same as other salesmen, and he was salesman enough to know the first principle of a printing salesman, which is never overlook the opportunity to get the specification on your basis, not the other fellow's.

So he looked at this thing and a common-sense idea occurred to him—just common sense. It didn't require any advertising knowledge at all. He said, "How big are these games?" The manufacturer showed him the games.

Then the salesman said, "How can any dealer get an idea of all these little squares and figures on these games out of a little envelope-size folder by illustrating eight or ten games? Why don't you take those and make a folder 8½ x 11 and show the games in nice big illustrations, so that he can see what the games look like without seeing the actual games? I think you'd get a great many more inquiries." And the buyer allowed that that was a good idea, and he wanted to know what it would look like.

The salesman took the detail of the stuff that went into the little folder, and he had a very simple layout made, showing how it should be arranged, and then he came back with another idea. He said, "What are you trying to do with these folders? What do you expect to get out of it?" "Well, we hope the dealers will inquire and we can have some correspondence and we can get some orders."

"Well, why not make up an assortment of these games, and why not put the total amount of this assortment in the folder? Why not show the total cost to the dealer, the total amount he will sell it for, and the margin in dollars that the dealer gets as gross profit in selling this?"

That registered very big. Then he went a step further. He said, "Why not make it easy for this dealer to send an order in? Put in an order blank and return envelope. You don't have to stamp the envelope. The dealers that want to order will. But here is all the machinery." And the net result was a confidence and a goodwill that resulted in future orders, because simple ideas, simple principles, were applied.

Does it need any great advertising knowledge to make a salesman understand that goods you want somebody to buy must be illustrated in such a way that they can buy them if there is no chance to see them? It is just kindergarten.

Another illustration was suggested to me by this jewellery folder sent out by the Marketing Department. This was the case of a salesman who did not know the printing business, but he did know selling. He knew a little about distribution. He went into the printing business, and he was fortunate enough to meet the sales director of a clock company, and this clock company, as the conversation developed, had had about 60 per cent. of its volume in export business and only 40 per cent. in the United States. It had done a very fine business during the war, and at the end of that time it was in the condition that most everybody was in 1921, and in this particular year, which was 1922, it was not much better off.

The salesman said, "How do you distribute your goods?"

"Through jewellery jobbers."

"How many salesmen do you have calling on jewellery jobbers?"

"Only three or four. They reach them a couple of times in the year."

"How many dealers have you?"

"We don't know. We have some high spot jewellery dealers, but the rest are sold by our jobbers."

"What are the leading items in your line?"

"Well," the sales manager said, "I'd have to show you our line to tell you that."

"I'd like to see it."

A PROFITABLE SUGGESTION.

To make a long story short, the salesman made these suggestions:

Let's take each of these classifications of clocks and establish in a folder just the best sellers in each line. Here, for example, is a line of chime clocks which contained about fifty items. Investigation showed that there were twelve items in chime clocks that were both the most popular sellers and were best fitted to meet the competition of other lines, competitive lines. In mirror clocks there were about eight items. Let's illustrate three. In alarm clocks there were sixty items. Let's illustrate eighteen. He went right down through the line and got out a separate folder on each. These folders were all of a 6 x 9 size, consisting of four, six or eight pages.

Then he did a thing a little bit daring. He said, "Mr. So-and-So, have you ever seen printed matter for the dealer only, sent out in the four-colour process to jewellers?"

The sales manager said he had not. He sold him that idea, that if you can represent these goods so attractively to the jeweller from a circular that he will want to buy, by using four colours, you have got something your competitors have not.

Five folders were got out, four on various lines and the fifth a Christmas folder, which summarised the entire line with representative items for Christmas time.

The salesman suggested that a list be compiled of retail jewellers to the extent of ten thousand. Of course, he had some information on the jewellers of the country, the number of them in the various ratings and classifications, the sort of information that your own research department could give you if you had a manufacturer in your locality who needed to reach his trade and you wanted to tell him intelligently what proportion of the total trade he ought to try to reach.

So this list of ten thousand dealers, spread all over the country, giving him representation in all towns below 250,000, for this was the market he wanted to test, was made up.

Before these folders were sent out, a set of the folders was sent to every jobber, and he was told that they would be supplied to him in a simple portfolio for him, for his men to carry, and he was told the underlying idea of the folders, which was instead of the salesmen carrying the catalogue and showing it to the dealer and letting him pick out whatever he wants out of the catalogue, here is the company's own suggestion of the best selling items in the line.

The result was astounding. One big jobber in St. Louis wired for two hundred and fifty sets for his salesmen. On the first of September these folders started going out one week apart. By the first of November the company was completely sold up for the year, and was unable to take any more orders. Why? Because a leadership had gone to the dealers of the country telling them in the right way the items out of the line that would sell best. The jobber's salesman's time was economised. The dealer's time was economised. The selection was right, and for the first time the selling was positive instead of negative. Mind you, this was without any national advertising or any merchandising help of any kind except just the ideas.

PRINTING SELLS NOVELTIES.

Then I want to give you one other illustration of the fact that salesmen don't have to be advertising specialists. A salesman was working for a printing concern in a city of 140,000 population. He was familiar with the stores, and his eye caught one day in a department store advertising something about certain goods as gifts. He had enough initiative and analytical turn of mind to go and find out the vital statistics on the city, and after he had found them out he went to the advertising manager of the leading department store. He said, "You have got to spread through your various departments an enormous number of items, hundreds of them that are suitable as gifts, and every now and then in your advertising you talk about gifts. Do you know that in the city of Hartford there are 8,123 women's birthdays every month?" and the advertising manager had never heard of that.

He said, "Do you know how many weddings there were here last June?" And he told him the second best wedding month was September, the third May, the fourth was November, and the fifth was February. He told him there were 225 girls graduating from the high schools of Hartford the very next month, in June, many of whom would get graduation presents, and 518 girls from the grammar schools.

His suggestion was: Let's take this gift situation. Let's make an analysis of what the store has, and let's get out a series of very attractive folders to go out regularly to this great mailing list that you have here, specialising on gifts. Let's stage the gifts. The idea was concentrated in that way, and the sales result was beyond any question.

A great deal is being said about specialisation in printing. It is perfectly true that many printers are making an enormous success of specialisation all the way from office forms and records up, but it also is true that every plant—I don't care what its equipment is—is better fitted to do something else, better fitted to do some one thing. The object of specialisation in the average plant is not to turn that plant, should not be to turn that plant, over entirely to that specialisation. It should be to establish an entering wedge with a prospective customer, who will then make it possible for you to get other business that you are fitted to take care of, and that I think is the biggest idea of all in specialisation for printers to-day.

Now, then, as I listened this morning to Mr. Lewis's splendid presentation of the objectives of the Marketing Department, as I listened to those talks very much to the point as to how this material had been used successfully, I was constantly thinking how can we make it successful? How can we get some action? What can be done about it? Because it is no use training an army, it is no use equipping them with uniforms and everything else, if you can't get them on the firing line, and the big problem before you, gentlemen, to-day is to get your selling on the firing line.

PRINTING BEING CROWDED OUT.

I may say you have a very grave danger in the fact that this intensive selling done by advertising publications is done by advertising agents, this enormous organised effort to sell space is constantly crowding back the printing. Again and again when I have been consulted about a merchandising campaign I have had to point out to the manufacturer that he was not allowing enough money for the printing merchandising work to be done. It was always the tale of the kite. He could see $100,000, $200,000, $300,000 for publicity, and by the same token he was trying to crowd his printing into $10,000, $15,000, $25,000, and so the question is, how can we make this jell? How can we get somewhere with it? Perhaps the answer to that question is, what have other manufacturers done? Manufacturers in other lines of business have been successful in licking this problem, in establishing a grade of salesmanship that will produce something at a better rate than printing salesmen are producing to-day.

How have they done it? Certainly not simply by stealing each other's salesmen. Not by picking the star men off somebody else's payroll and adding them to their own payrolls at a high price.

It has been my fortune for a number of years to be engaged in a line of work consisting of helping manufacturers with their selling problems. The questions of distribution, the questions of how to get distribution, the questions of salesman's performance, how he works, how much ground he covers, what kind of selling he does, how he should be remunerated, and manufacturers in other lines to-day have gone at this thing exactly the way the Typothetæ has gone at some of its other problems here. This question of selling can't be left where it has been flung. Manufacturers who want to find out whether new goods will sell don't make a large volume of those goods immediately and give them to their salesmen, their trade, and take a chance on a heavy loss if they don't sell. They take what is known to-day as a practical sales laboratory

method, and that is the method that manufacturers are applying to-day in their selling.

WHAT IS PRINTING SELLING EXPENSE?

This question of printing selling expense has never been established. I have seen many estimates allowing ten per cent. for selling, and I have seen those same estimates cost fifteen and twenty per cent. before they got through.

What should printing selling cost? In the practical field laboratory can be produced the one method that an organisation that says "We teach you how to do these things" can lick this question of selling. The printing business to-day is a valuable contribution to industry. It is a great service. It is a business in which certain men are making money, and substantial money. It is a business in which the rank and file of its members are losing money because too many of its members don't realise that a salesman must go out in the first place knowing the worst about price competition, and a salesman must be thoroughly sold on the idea that he can get the price. So this organisation which has shown such splendid leadership in all of these other things can now, through its marketing division, take up this question of how can we help our members sell? How can we prove out the type of men required for salesmanship? How can we establish a method of training men? How can we improve the salesmanship of men who are now selling? How can we introduce into the printing industry men of capacity, of ability, men who are young, active, ambitious, and who are looking for salesmanship which will give them the kind of money rewards that other lines of business offer salesmen to-day?

An Appreciation of Mr. James Thompson

By Mr. W. VANDY

THE passing away of Mr. James Thompson, at the ripe age of eighty, removes from a wide circle one of the most trusted and delightful of friends. Born at St. James's, Clerkenwell, in July, 1845, Mr. Thompson served his apprenticeship at Messrs. Spottiswoode & Co., and subsequently wrought at Woodfall & Kinder. For nearly fifty years he was in the service of Messrs. Clowes & Sons. Starting as overseer in the machine department, he ultimately rose to the position of general manager, and for thirty years acted in that responsible capacity.

As a young man, as the records show, he took a keen interest in the work of the Printers' Pension Corporation; and he delighted to tell his friends that he had quite a reverence for the year 1886—for that was the year when he was elected to a seat upon the Council. He was elected deputy-chairman in 1903, and chairman (upon the death of Mr. J. Beck) in 1915.

It is not easy, in a few lines, to summarise the outstanding features of his work and career upon the Council: he was thorough, whole-hearted, and loyal to the core, and served it with a devotion that won the admiration of all. As a proof of this, many of my colleagues upon the Council will call to mind their introduction upon election to a seat upon the Board, when the Chairman would intimate to them, and in plain terms, too, that the first Tuesday in the month was to be kept sacred for the work of the Council; and, taking his diary from his pocket, would say: "See how I mark the dates of the Council's meetings—they must come first." And right worthily did he set the example: it had to be something of a very exceptional nature to keep him away, and a telegram was sure to announce his absence. You soon dropped out of his good books if you fell far short of the standard he had set up in this direction.

He was the fortunate possessor of wonderful tact, and the writer can recall more than one instance when this most useful characteristic was brought to play when a question arose upon which opinions were sharply divided.

I suppose, like the rest of us, he had his limitations; but this I know, that he gave his best and did his best to maintain the high traditions of the Council; and it is no exaggeration, but the bare truth, to affirm, that he was beloved by his colleagues. You could not help liking him, for he was distinguished by courtesy, cordiality, and kindness in all his intercourse. He had a great fund of humour, and was most generous (as all truly great natures are) in his estimate of the service of others.

Of my own personal loss I shall not venture to speak; but it is very great. Our friendship, extending over many years, was not based upon similarity of opinions or ideas, for we did not always see eye to eye; but upon those higher, indefinable qualities that draw men into bonds of union which cannot be broken. He will be missed in many circles, but in none more so than the Council of the Printers' Pension Corporation, where his honoured name and work will for years to come remain vivid in our memories. And this knowledge, I am sure, will be a source of gratification to the members of his family, and in some measure compensate them for the great loss they have sustained. It can truly be said of him:—

"Life's race well run;
Life's work well done;
Then cometh—rest."

Mr. Edwin W. Evans, printers' auctioneer and valuer, will remove on the 25th inst. to more commodious and modern premises at Chronicle House, 72-78, Fleet Street, E.C.4, a fine block of buildings newly erected for The Daily Chronicle and its allied newspapers. Mr. Evans hopes in these new offices to be better able to deal with his largely-expanded business.

At the annual meeting of the Sheffield Master Printers' Association, Mr. Edgar Northend retired from a successful presidency in favour of Mr. F. Hobbis. At the dinner which followed the speakers were: Mr. E. T. Northend, Mr. J. A. Stembridge (Vice-President of the Federation), Mr. E. H. Dennis (Scarborough), Mr. A. E. Goodwin, Mr. Hobbis, and Mr. L. Burges, jun.

The Better Use of Type in Advertising

By R. B. FISHENDEN

(*Continued.*)

THE type chosen for a scheme of advertising must be determined by the nature and character of the merchandise, and in a measure by the form of publicity, whether it be newspaper, magazine or journal, brochure or leaflet, in which the announcement is to appear. The study of type formes has shown that types possess a great deal of personality, and that the nature of the commodities to be dealt with may to some extent be reflected by the types used. By this means the problem of making an effective announcement is greatly simplified; a particular form of contact is established with the reader, and through the nature of the appeal made by the type the mind is encouraged to appreciate the message conveyed in the advertisement.

A few years ago purists in typography were of the opinion that one design of type might be used successfully for every form of announcement; but this, according to our present ideas, is a fallacy, and the type should be in sympathy, as far as possible, with the advertisement. By suitable decoration and embellishment a clever typographer can produce a pleasing variety in his effects without changing the type series; but such an exercise is akin to playing a musical composition on a single instrument when there is at the disposal of the composer a wide range of instruments through the medium of which he can produce a variety of effects in tone and colour; and although between the art of the typographer and that of the composer there is a great gulf, there is a certain analogy in their appeal.

Delicate textiles, voiles and chiffons, perfumery and ladies' apparel, all require a particular form of advertisement which will endow such commodities with the required note of refinement, and for this purpose a roman type of elegance or a soft light italic may be used with advantage. A man's tailoring announcement, however, calls for firmer treatment, and an old face or Baskerville will answer the purpose. Motor cars may not need particularly characteristic typographic treatment, and afford a pleasant exercise for the skill of the typographer; but heavy engineering or machine tools obviously call each for their own special typographic dress. These are but a few of the subjects that may be effectively treated; but the suggestions indicate the lines upon which typographic design should be determined.

It must be remembered, however, that when only one type design is employed, the limitation is not so narrow as might at first appear. A wide variety can be obtained; capitals, small capitals and lower case, italic capitals and italic lower case used alone or in combination, allow a charming range of effects and variety in the results. Another simple method of obtaining variety, and one gaining in popularity, is that of letter spacing, or placing between each letter a point, half-point, or even less space. This entirely changes the ordinary appearance of the type, and under certain circumstances produces a distinct and pleasing effect.

Where variation is required on a series of advertisements, the difference should, except in special circumstances, be obtained by use of related types or types which belong to one family. Increased emphasis may be obtained by the use of a bolder or heavier version of the type selected, or further delicacy by the employment of a lighter one. Type families are remarkably flexible instruments, and are of great service to the advertiser.

A word of warning may be given against the use of condensed types, which are not so legible as those of normal width, and although the condensed type allows a larger size to be used than would otherwise be possible, it is to be queried whether any advantage in legibility is obtained, and undoubtedly the beauty of the typographic design as a whole suffers. Over-emphasis is the greatest danger; the effect at a fair when every showman endeavours to attract attention by trying to make more noise than his neighbour, usually results in the general bewilderment of the listeners. Typographic shouting, or over-emphasis, is equally a mistake which may be made by the use of types that are too large or too heavy. Some extra heavy roman types that are occasionally employed may achieve the desired result if used with discretion—usually not more than one or two lines in an announcement; but experiment has shown that restraint and a large proportion of white space in the advertisement is much more likely to attract attention; a quick glance through the displayed advertisements of a newspaper will prove the truth of this.

A word might be said here of the relative importance of press and direct mail advertising. Owing to the restrictions and peculiar conditions that existed during the war, press advertising has developed in a remarkable way, and large advertisers are only now returning to the medium of the direct mail. No doubt the postal charges which remained high for too long have in a large measure been responsible for this; but when a practice becomes common there is always a tendency for it to persist through sheer inertia. Press advertising has many advantages, but it cannot claim the intimate appeal of direct mail. It would be folly, of course, to compare a first-class press announcement with a brochure that has received little care in its preparation and which is indifferently printed; but it is the job of the man who prepared the brochure and prints it to see it makes such an attractive appeal that it is not cast away, as in the case of the newspaper. Direct mail offers the possibility of a wide choice of paper and sympathetic use of colour, together with the endless attraction of modern illustration.

At a recent advertising convention a challenge was made that the sum expended on an extended newspaper campaign would, if used on direct mail advertising, achieve far more satisfactory results. There is now an increasing tendency on the part of large advertisers to allocate a portion of their advertising appropriations to direct mail publicity.

The importance of good printing cannot be over-emphasised. To any business house of repute good typography, good press work, and good paper are of an importance equal to, and perhaps even greater than an effectively dressed shop window or a well appointed office. A private office is seen by only a few; hundreds during the course of a day see the shop window, and in both cases are impressed favourably or otherwise by the general effect and "atmosphere that is provided. But the printed word is seen literally by thousands; good printing, stationery and catalogues at once give the hall-mark of repute and stability, and may be the very simple means of causing a business house to be accounted as one of importance. Is it not remarkable that so many business people who are otherwise far-seeing lose the opportunity of using this valuable asset for the sake of, say, ten or fifteen per cent. in the amount of the printing bill! Cheap printing is very poor economy.

My remarks have been directed to our subject in its larger issues; but I hope those among my audience who look upon it from a narrower angle may find the arguments almost equally applicable to their own case. Advertising is an essential for the wares of the local tradesman as it is for more universal commodities, whether they be soda, tea, tobacco or health salts. On a small scale the printer can increase his own business by the exercise of his imagination in building up schemes that will bring him commercial success and increase the business of his customers. The Federation of Master Printers have entered upon the second stage of their advertising campaign, and one of their slogans is: "Print More; Sell More." Advertising is essential to the growth of the modern business, and it is mainly through printing that advertising is carried into effect. Type of good design, properly used, has been proved the most successful medium.

(End.)

Stationers' Company and Printing Industrial Technical Board Examinations, 1926.

Subject to a sufficient number of candidates making application, the Stationers' Company and Printing Industry Technical Board will arrange for examinations in the following sections of the printing industry at Stationers' Hall on Monday, May 3, at 6.30 p.m.: Costing, Printers' Assistants, Cylinder Machine, Binding (women). Tuesday, May 4, at 6.30 p.m.: Paper, Linotype, Monotype, Warehouse, Estimating, Stereo and Electro, Book Crafts. Wednesday, May 5, at 6.30 p.m.: Composing. Thursday, May 6, at 6.30 p.m.: Binding, Lithography, Reading, Order Clerks, Platen Machine.

The Technical Board awards certificates, medals and prizes on the result of the examinations, but a candidate having obtained a first class certificate or prize is not eligible for a similar award in the same section. Candidates submitting themselves for examination must have attended a recognised course of technical instruction. An entrance fee of 1s. 6d. has to be paid by each candidate. There are two grades of examination: (*a*) Technical Certificate; (*b*) Craftsman's Certificate.

Technical Certificate.—In the Composing, Machine, Lithography, Bookbinding, and Stereo and Electro examinations the following conditions must be observed:—Candidates must be between the ages of 18 and 21. It is recommended that candidates should not present themselves for examination until they have attended at least a third year's course of instruction at a technical school. The medals of the Worshipful Company of Stationers are awarded on the results of these examinations.

Craftsman's Certificate.—Candidates must be (1) over 21 years of age; or (2) the possessor of a first class technical certificate awarded by the Board. In all craft sections candidates must bring with them to the examination an example of practical work certified by their instructor or overseer that it is the work of the candidate. Examinations may be arranged for elementary and advanced students in sections not specifically mentioned under (*a*) and (*b*).

Applications and entrance fees must reach the Hon. Secretary at Stationers' Hall not later than April 14, 1926.

Gold Blocking Costs Reduced

The Peerless Roll Leaf Company, of 88, Chancery Lane, London, W.C.2, are introducing a new system of gold blocking, which they claim will materially reduce blocking costs. Peerless roll leaf is manufactured in genuine gold, imitation gold, silver and colours, black and white. This product is all supplied in ribbon form. It enables the user to eliminate four blocking operations necessary with the present methods—hand-sizing, cutting leaf to size, hand laying-on and brushing off. According to the firm, this process can be adapted to any form of blocking machine. In order to enable the users of Peerless roll leaf to use this process most economically, an attachment to the present blocking presses is furnished wherever it is desired. These attachments are all made in England. One of these attachments can also be placed on an ordinary power job press, and gold blocking can be done as quickly as ordinary printing. A roll of Peerless leaf is then mounted on the front of the machine, and by the aid of the attachment is fed forward, so that one impression is blocked directly behind the other, with no waste of material. The length at which this ribbon material or roll leaf is fed into the machine can be regulated by a small screw, which takes only a moment to adjust. Peerless roll leaf, through the aid of their attachments, can be blocked with two or more colours in one operation. This process should be particularly interesting to the printer who desires to make quick deliveries, where the drying of inks must be considered. Peerless roll leaf can be used on catalogue covers, letter heads, advertisement signs and literature, cloth book covers, box tops, wood signs, etc.

The Peerless Roll Leaf Company have a complete demonstrating room in their offices at 88, Chancery Lane, and welcome visitors. They will be prepared to block any materials brought to their demonstrating rooms, and make perfect impressions without the usual sizing, laying on of leaf or brushing off.

Mr. C. J. Drummond, J.P., has been elected to succeed the late Mr. J. Thompson as chairman of the Council of the Printers' Pension Corporation.

Messrs. F. E. Brown & Co., Ltd., who advertise the only engraved process screen made in this country, call attention to their new address, which is Blaby, near Leicester.

Industrial Peace

ADDRESS By Mr. FRANK MURRELL

AN all too scanty audience gathered at the Stationers' Hall on March 3, in connection with the Central Districts Association, to hear an address on the way to Industrial Peace by Mr. Frank Murrell. Few men in the trade have done more than he to foster the spirit of goodwill and to promote the activities of the Joint Industrial Council. Mr. Murrell is a man of many interests, and was able to bring before his audience experience of the working of the Council in provincial centres as well as London.

Mr. R. A. Austen-Leigh presided. He is fully qualified now for the position of permanent chairman of such gatherings as this. Wisely enough, he never trespasses on the speaker's ground, but his summing up of the address and the discussion is always an excellent summary of the proceedings.

Mr. Murrell, who has from its inception been tremendously interested in the Joint Industrial Council movement, began by saying he thought this was the only medium under existing conditions by which we shall achieve industrial peace. He had been preaching this gospel up and down the country, and found many hazy notions about its functions.

The spirit of industry previous to the war was bad. There were no means of getting two sides to a dispute together except after disastrous strikes, when conciliation committees were formed, and in an atmosphere of bitterness and strife negotiations were opened. Often many problems which had produced the strike were left unsettled. In 1913 and 1914 there were a series of lightning strikes, and if war had not broken out there was little doubt we should have had a great industrial upheaval.

During the war comradeship and sympathy created a new atmosphere, and it was felt impossible to return to old conditions. This so influenced workers and politicians that a committee was set up to investigate whether it was possible to introduce into industry some machinery which would make relationships of a better kind.

TRADE BOARDS.

A committee was set up, and took much evidence in order to make suggestions which would make for permanent improvement in the relations between employer and worker. These recommendations were adopted in many industries Previous to that certain sweated industries had been brought under the control of Trades Boards. That was an important step taken in the control of industry by the Government. This was the first time that any regulations of wages by law had been taken. But the exposure of conditions in certain trades like chain-making made it surprising that Government steps had not been taken before. As a result of the operations of the Trade Board two things happened: All the trades unions connected with the industries governed by Trade Boards were strengthened, and the individual businesses dealt with were made stronger and more profitable. A difficulty arose when the Boards came to deal with trades which were better organised and better paid. There followed the

WHITLEY COUNCIL,

which found three points of contact between employers and employed. The setting up of works committees, where both sides could get into closer contact, Joint Industrial Councils for each industry, and a National Industrial Council, which should be representative of all industries of both sides. All these should have an equal representation of workers and employers. The Whitley Committee pointed out the tremendous reservoir of intelligence among the employes not taken advantage of. There was the old spirit of "boss" and interference with rights, and this helpfulness, which could be taken advantage of, was left untouched. There were in all factories intelligent, experienced men willing and ready to help employers in the conduct of their business if only given the opportunity. Works committees were suggested for opening out this way of co-operation. Where these committees have been tried in the right spirit with a desire to avail themselves of the material lying to hand experience has shown in almost every case tremendous advantage to industry.

JOINT INDUSTRIAL COUNCILS.

As to the formation of these councils, it was nobody's business to see that they were started. It was up to the specific industries. He thought that a weakness of the scheme. It should have been somebody's function to bring the advantages of the scheme before all industries. This was never done, consequently it was a long time before councils were formed. Nevertheless 73 councils had been set up—not all of them very large. Railwaymen, colliers, engineers, and some of the big trades had not formed councils, because they felt their own unions were strong enough to get all they wanted without the help of Joint Industrial Councils. This was surely a misunderstanding of the spirit of the movement, and arose largely because nobody had taken the trouble to explain the real object of the councils to them. There were fifty-two councils now in operation and three and a half millions of people were actually covered by the operations of the Joint Industrial Councils. It was left entirely to separate industries to decide just in what ways the councils should operate. It was, however, always essential that each side should have equal representation. In some instances wages were discussed.

THE PRINTING TRADE.

In the printing trade wages were ruled out of the discussions of the Joint Industrial Council. They were left to the Federation and the various trade unions. This was a great advantage. Their own council dealt with hours and conditions of work, apprenticeship, the best use and practical experience of inventions, all questions of vital interest to the industry, and they only stepped in on other matters where discussion and negotiation seemed to break down. There was an astonishing variety of subjects dealt with, and the constant meeting together on all sorts of subjects was a salutary thing, and had generated

a feeling of understanding and friendliness, and had resulted in many difficulties being overcome long before they came to a crisis.

CONCILIATION COMMITTEE.

The most valuable part of the council was the Conciliation Committee—a panel which is nominated by both sides of the council, and which operates in the event of any dispute arising. In practically every case where this committee has been called upon to act the recommendations have been accepted. This was a great advance and a happy result. In some cases these settlements have been extremely valuable.

WORKS COMMITTEES.

Much good had also followed the formation of works committees. The point of view of the worker was always valuable. Ultimate profit or loss is made in the works—and the worker can help or hinder. No good work could be expected from disgruntled workers. They should be made to feel they had an interest in the business, and were more than mere cogs in the industrial machine.

NO STATUTORY POWERS.

It was in his judgment a weakness that although the Joint Industrial Council might represent a very large majority of the employers and workers in their industry, whatever decisions they came to were recommendations only, and could not be applied to the whole industry. Trade Boards fixed rates of wages, and they became statutory throughout the industry—but in the printing and other industries they had not got that power. Consequently, if a few employers ignored the decisions of the council which were for the general benefit of the industry they would undermine the good work the council was doing. With this in mind during his membership of the House of Commons, he introduced the Joint Industrial Bill to provide for statutory powers being given, with plenty of safeguards for minorities. The moving of the Bill was seconded in a remarkably able speech by Mr. George Isaacs. The debate was listened to by a House of 300 members—and on a Friday, too—and was supported by large numbers of trade union leaders. The second reading of the Bill was carried—only 18 voting against it—all Clydesiders, who openly said they did not want industrial peace—they wanted war. He looked forward hopefully to the work of a National Joint Industrial Council discussing problems common to all industries, making recommendations covering all industries, balancing one industry against another through the recommendations of the individual Joint Industrial Councils. That would be of vital benefit to the whole country. He believed there was a growing view amongst the workers that more could be achieved by industrial means rather than political. So far as the printing industry was concerned, the work had justified itself again and again, and there was a loyal observance of its rules—particularly the rule securing the discussion of a dispute before the Conciliation Committee before any drastic action was taken.

SOCIAL WORK.

Mr. Murrell then dealt with the social activities of the Council, instancing the work done in Cardiff by the formation of all sorts of athletic clubs and the running of a seaside holiday home at Weston-super-Mare, where workers got a healthful time for 30s. a week.

He was firmly convinced that the methods of the Joint Industrial Council, properly understood and applied, was the only one by which the only necessary peace in the industry could be secured.

Following Mr. Murrell, Mr. Howard Hazell said he would like to stress the influence of the Joint Industrial Council at the present time, though he thought it would be still more influential in the future on other matters than wages and conditions. Many people looked on the Joint Industrial Council as merely a body for settling wages disputes. He looked forward to the time when employers and employed realised that they had many other subjects about which they wished to discuss and meet. A thing to be remembered was the great influence representatives of the Joint Industrial Council could have with Cabinet ministers. Previous to the war the employers would go down, and they would be speaking purely from the point of view of the capitalist; later the trade union officials would go down, and they would speak from the point of view of the trade unionists. Now joint representatives go from the whole industry, with 200,000 votes behind them, interview the minister, and receive much more consideration from him. By taking joint action and working together their strength was much greater. Another development was a series of lectures on various subjects held in different parts of the country, and he thought great good could be done by the Joint Industrial Council in future trying to increase the efficiency of the industry as a whole. In London they were working with the London School of Printing to increase the knowledge of employers and workers. A special committee was getting together with regard to technical instruction for the printing industry. When they got further with their investigations they would bring pressure to bear on local authorities through the trade unions and employers' federation to get fit and proper instruction in the trade. They could not expect a new idea of this kind to bring them at once to the millenium. They were working for the time when employers and employed would sit side by side discussing many subjects on which they could work together, and if this spirit expanded and the idea of co-operation was carried still further, they would be able to increase the efficiency of the industry, improve the lot of the employer and employed, and improve the service to the community. Unless they had a Joint Industrial Council of that character there was grave difficulty of a national stoppage being brought about by a small section. There were at least twenty-two unions in the industry, and one trade union could paralyse and block the whole industry by a strike. One of the best effects of the Joint Industrial Council has been that trade unions have seen that a dispute in one union would seriously affect all their members. Thus they got cohesion amongst the workers to prevent a dispute spreading. They did not want twenty unions thrown out of work because one hot-headed union went on strike. He knew of no more potent influence than plain speaking by all the other trade unions. There they got that co-operative influence keeping peace in the industry in the interests of the majority of the members of the trade. It was also a great advantage to speak in a friendly way and discuss all the interests concerning the welfare of the trade. They were wise in the printing industry in keeping wages out of their discussions. The

Joint Industrial Council was an advisory body, a Conciliation Committee for finding a way out of a difficulty. Some of the other Joint Industrial Councils had failed because they were wage settling boards, and the trade unions and employers looked upon the meetings as acrimonious discussions. If that feeling were to arise in their Joint Industrial Council they would not have time or the good will to discuss all the other difficulties of better welfare, better education, etc. They had had some very anxious times on the Council when they seemed to think its efficiency and usefulness had failed and they had better abandon the scheme, but they had done great work, and even that was of small importance compared with the much greater work that lay before it in the future, and if they and the workers brought to their deliberations a conciliatory spirit and a broader outlook they would find a solution to many of their difficulties.

No Penny Post This Year

A DEPUTATION from the Joint Industrial Council of the Printing and Allied Trades waited upon the Postmaster-General last month on the subject of postal concessions.

Colonel Fletcher submitted that the reinstatement of the penny letter rate would be the best possible stimulus to British trade. Should that, however, be deemed impossible at the moment, he indicated other directions in which the postal service could assist British traders. He mentioned the restoration of the sample post, a clearer definition as to what could be sent under the printed matter rate, and the removal of many restrictive regulations which considerably hampered traders in general and the printing trade in particular. It was suggested that printed matter used mainly for advertising purposes, but which might possibly be regarded as stationery, such as booklets with a few blank leaves which could be used for memoranda purposes, should be allowed as printed matter. It was also suggested that the parcel post rates should be reduced or a greater number of steps introduced on the basis of the present rates; that is, instead of the present rise by threepenny stages, it should be 2 lb. 6d., 3 lb. 7d., and so on. It was also pointed out that catalogues sent to the Dominions were charged a tariff, and when not prepaid and not accepted by the consignee apparently were not returned. This tariff was regarded as a tax on British advertising.

Mr. MacLehose suggested that publishers' prospectuses which include an order form and which can be filled in and returned for a ½d. ought not to be regarded as stationery requiring letter post rate and issued by the publishers.

Mr. A. E. Goodwin produced evidence from important firms indicating that several million fewer packages were now sent than when the sample post rates were in operation.

Sir William Mitchell-Thomson acknowledged that many anomalies did exist, but the re-establishment of the sample post would undoubtedly increase the number of them. He could not offer any opinion as to what the next Budget would contain, but he had already made a public statement that the position of the finances of the nation somewhat discounted the immediate prospects of the penny post being restored. He wished it, however, to be clearly understood that the Government adhered to their view that the restoration of the penny post was one of the objectives of their policy, and they still hoped to achieve it in the lifetime of the present Parliament. He was not in a position to suggest any possibility of altering the parcel post rates, as it was estimated that this year there would be a considerable loss on this service. He concluded by asking the deputation to keep in mind the main point that if the return to the penny post was regarded as the most important consideration the postal authorities should not be pressed too hard to make concessions in other directions, and promised to advise the deputation later on the other questions raised.

Printing Session at British Advertising Convention

ARRANGEMENTS are nearly completed by the Federation of Master Printers for the exhibition of commercial art and printing with an advertising value at the second British Advertising Convention, to be held at Blackpool in May next. Specimens will be received at the Municipal Art Gallery, and no charge is being made for the exhibits. Details may be obtained from the Secretary of the Federation, 7-10, Old Bailey, E.C.4. The printing session of the Convention will be held on Tuesday, May 4. Following is the provisional programme: Mr. Alfred Langley will preside. Mr. J. A. Stembridge will speak on "How the Printer Can Help to Sell British Goods Abroad," and Mr. G. F. Storey on "How the Printer Can Help in the Home Market." Mr. R. B. Simnett will deal with better printing, and Mr. D. R. King with direct mail advertising.

Technical Books in Public Libraries

MASTER printers' associations and J.I.C. Committees throughout the country could with great advantage follow the example of Sheffield. In that city the J.I.C. Committee, collaborating with the Chief Librarian and the Sheffield Master Printers' Association, have been considering the question of the books that are available in the Central Library which are of special interest to the trade. A considerable number of new books have recently been added, which, together with the large collection of books previously in the possession of the library, has made the selection now available creditable both to the city and the trade. The collection has been catalogued, and a copy of this catalogue (which was the work and gift of Messrs. J. W. Northend, Ltd., in commemoration of Mr. Edgar Northend's year of office as president of the Sheffield Association) is being sent to every person connected with the printing trade in Sheffield.

Great Typographic Libraries

An American's Estimate of Contemporary British Printers

MR. HENRY LEWIS BULLIN, the librarian of the great typographical library and museum established by the American Typefounders' Company at New Jersey, had some interesting things to say both about books and printers at the opening of this great institution. Mr. Bullin said:

"The purpose of the library is entirely educational and inspirational. It is not intended to be a museum of antique things to amuse the curious. Mr. Nelson has pronounced views on this phase of the library's activities. For this reason he does not like the word 'museum' in our title, thinking it may give a wrong impression. That word would have been expunged if I were not able to cite the Metropolitan Museum of Art in extenuation. As each purchase is made the value of it is canvassed: Will it add to the knowledge of the history of printing and allied arts? Will it serve as a model of art and craftsmanship to students of typography? Will it tend to memorialise or honour predecessors in our profession or printers now living who have advanced the art in any manner? Will it enhance the appreciation by the general public of printing as an art and influence? Our purposes are practical.

THE BLADES' LIBRARY.

"There are four libraries relating to printing that compare with ours: The Blades' Library in the St. Bride Foundation, London, collected by a master printer who was an eminent authority on printing. It is a most interesting collection, strong on the technical side, but on the art side it has nothing—no rare masterpieces, either ancient or modern. In Leipzig there is the Germany Museum of the Book and Types. That library has a fine collection of early masterpieces, mostly German; some of them we may never have in Jersey City, a Gutenberg Bible, for instance; but it is by no means as complete as ours in the literary, historical or technical departments, and we have more masterpieces, especially those of French and Italian origin. In Mainz there is the library and museum of the Gutenberg Association, not extensive, but growing. It has some priceless items relating to Gutenberg and the early printers of Mainz, but its library is very limited. It should be and will be more extensive in the near future.

THE NEWBERRY LIBRARY.

"In Chicago the Newberry Library has a department devoted to typographical literature and masterpieces of printing of all periods, supported by the interest on a bequest of 250,000 dollars made to Newberry Library by a Chicago printer, and known as the Wing Foundation. It is proceeding on the same lines as our library, and is a great asset for the printing fraternity of Chicago and the West. I venture the opinion that our library, more than any other, has been and is being built up more specially than any of the foregoing from the printers' viewpoint.

"We also have the library of the Grolier Club, New York, which is primarily a book-lovers' library, and, in addition to its numerous rarities of early printing, covers the art side of typography and illustration admirably. In the Widener Library of Harvard University, the Congressional Library in Washington and the Annmary Brown Library in Providence, the collections are chiefly of examples of early fine printing, and very notable collections they are. The United States, we see, is well provided with libraries specially interesting to printers and others engaged in the printing arts; but their contents do not by any means exhaust the American collections of monuments to our arts; I could also mention a dozen others. Nevertheless, we think our library, more than any other, is entitled to be called the professional printers' library.

BRITISH PRINTERS.

"In my travels in search of fine books I did not fail to look for the printers of the present day who are advancing the printing and allied arts in Europe. It was my first visit to Europe since 1892. It was about 1895 that the renaissance of good printing in this country began. Our appreciation of the printed works of William Morris, which was ever and is now much keener among us than among his fellow countrymen, was the beginning of our typographic salvation. At the present time we in America have nothing to learn from British typography. We have bettered the instruction of Morris and Emery Walker and their immediate emulators. The last of the notable group of dilettante printers who emulated Morris's example by issuing limited edition books is C. H. St. John Hornby, the Ashendene Press, a wealthy amateur, who issues a book a year, mainly distinguished by what may well be called excellent typographic 'brickwork,' requiring no genius whatever. It is the formula of the Doves Press and others not so good. 'Good' is a term that describes and at the same time limits our appreciation of the conservatively plain uninspired pages of the Oxford and Cambridge University presses, the Shakespeare Head Press of Stratford-on-Avon, Spottiswoode-Ballantyne Company of London, and two or three others. There is but one eminent printer in Great Britain at the present time, George W. Jones of London, whose work is mainly high-grade commercial, but who has the knowledge and the spirit to surpass any of his countrymen in the arts of the book. Thus it happens that the British section of our exhibition is so meagre.

CONTINENTAL PRINTING.

"The renaissance of fine printing in Germany, Austria and France began, as with us, about 1895. It began in Italy later. From the printers in all these countries we have much to learn, especially in the uses of colour and in decorative designs in colour. Our technique is equal to the best in Europe, but we are less advanced in art and display, and have less genius in design, esepecially in original design. It is true, I think you will agree, that our typographical designers are followers of certain classic models or fashions. At present they excel in reproducing the spirit of that most admirable period in the history of typographic art—the sixteenth-century French, with something added of Jenson and of Ratdolt's Venetian decorative style. It is very good, charming, distinguished and harmonious with our old-style types, but still imitative. In straight type composition we are not

excelled, but our printing, book and commercial, taken as a whole, as done by our better printers, can be improved by studying and following the better European printers. These being my opinions, with the sanction of Mr. Nelson and with the courteous assistance of such eminent typographers as Raffaello Bertieri of Milan, Ernst Carl Poeschel of Leipzig, Helleu and Sergent of Paris, Gilhofer and Ranschberg of Vienna, and George W. Jones of London, I formed a comprehensive collection of the best printing, book and commercial, to be found in Europe, believing that such an exhibition would stimulate the progress of the graphic arts in our country. This is the exhibition we now put before you. In selecting it my desire was to get such examples that in whole or in part would be novel and good, and such as might after study better our own work.

COLOUR PRINTING.

" Europe excels us in illustration and in colour-work, therefore the exhibition is strongest in illustrated and colour printing. This gives it a brilliancy unusual in exhibitions of printing. Europe converted me to the use of colour. Colour gives commercial printing better advertising value. Colour makes books more attractive. When I ask why we don't use more colour in our printing of all sorts, the answer is, invariably, our people won't pay for it. Yet this, the richest country in the world, can afford the best! Countries that are now in great financial straits buy colour printing of the highest artistic merit and attractiveness, and all the fine printers of Europe are flourishing. In their distress, these countries do not neglect the arts. Witness the splendid Exposition of the Decorative Arts recently held in Paris. The real answer to my question is, I think, that we have no colour printing to offer other than very good three- or four-colour process work, in which process we have advanced little, if any, in a quarter of a century. On this point you will form your own conclusions after a critical study of our exhibits, covering several processes of colour engraving, including marvellous examples in many colours printed from wood engravings.

" European printers are better educated in the graphic arts than we are. After visiting the great schools of the graphic arts in Paris, Turin, Milan, Bologna, Vienna and Leipzig, I had no difficulty in perceiving the sources of Europe's surprising advances in those arts. We have nothing approaching these academies in this country. Europe has scores of other schools of printing on a par with our own. Those I have named are high schools or academies, all having government support. The faculties of these academies are composed of men of authority in their respective fields. Their eminence as teachers and researchers and leaders is recognised by the printers generally in each country. The graduates of these academies are master craftsmen and they are sought after by the better printing establishments as eagerly as the graduates of our own great technical schools are sought after by our great manufacturing concerns. If we would keep step with Europe in the graphic arts, we must have similar academies."

Houses for Printers

IN a letter to The Times Mr. Howard Hazell writes:—" The housing question has been for some years a serious problem for the workers in all industries. Employers who take an interest in the well-being of their workers have endeavoured to solve this problem in various ways, and they may be interested in a scheme to assist our employes to purchase houses which has been very successful in our company for the last twenty-eight years."

" When an employe wishes to purchase a house he can apply for a loan from the company on the following conditions. He must have saved sufficient to pay part of the purchase price, and usually a minimum of 25 per cent. to 33⅓ per cent. is required. The house is examined by the company's architect, in order that the employe may not purchase a house with any structural defects, and the deeds are prepared by the company's solicitor. The company advances the balance of the capital required at 5 per cent. interest (4 per cent. pre-war), and weekly deductions are made, by agreement, from the employe's wages, to refund the total sum advanced in an agreed period, which varies from four to ten years, according to the amount of the loan and the man's financial position. The architect's fees and the solicitor's expenses are paid by the employe. The weekly payments are slightly increased to cover the insurance of the man's life so that if he should die before the instalments are completed the title deeds are handed over to his heirs without further payment. A simply worded agreement is entered into by the employe and the company, and the deeds are deposited as security for the loan. The insurance is an additional advantage to the employes, and the company has taken the risk of death and has not yet suffered a loss. The premiums paid have accumulated sufficiently to meet any probable claims in the future.

" The scheme is much appreciated by our employes, who have been helped to purchase 100 houses, and over £27,000 has been advanced by the company to assist them to buy these houses. Nearly all the capital has been repaid, and no bad debts have been made.

" The scheme has many advantages. The directors are able to advise and assist the employes, and payment by weekly deductions from wages, in lieu of the rent they formerly paid, is a simple method and understood by them. The company receives a reasonable interest on its investments, and the loans have encouraged thrift and self-reliance amongst the employes, and enabled them to purchase their houses when other persons were anxious to obtain possession and live in them. The scheme is not a charitable one, but a sound business proposition, bringing benefits to the employes, and is in accord with the new spirit in industry."

Starting in the Printing Business

By FRANCIS H. BIRD, Director, Department of Research, U.T.A.

EVERY man starting out in the printing business for himself wants to make good, and there is opportunity for him to make good, but he must look before he leaps. Year in and year out, one of the chief reasons that men starting out in different kinds of businesses fail is lack of capital. Get these figures. According to Bradstreet's, this was the cause of 34.2 per cent. of the failures in 1923 and 33.3 per cent. of the failures in 1924. Any one venturing into the printing business should face these facts. Sufficient capital is not only necessary to start a business, but to keep it going. Bear that in mind. It is easy to get into the printing business, and it is easy to get out of it. This article is concerned with the problem of staying in the printing business—and making a profit, which isn't so easy.

Assume that a capable craftsman in the printing industry has saved up some money, is ambitious, and wants to start a business of his own. Being an unusual fellow with an inquiring mind, he has the desire to find out a little about the printing business before he risks his savings in it. He starts his inquiries in the fall of 1925 with the intention of starting his business January 1st, 1926. It is a foregone conclusion that he will have to begin on a small scale, so he looks around for information on how profitable small printing buinesses have been in the last few years.

He finds that the figures collected by the United Typothetæ of America show that with an average plant investment of $4,441.46, a group of plants in 1921 showed an average profit on sales of 3.29 per cent. With an average plant investment of $5,287.50, a group of plants in 1922 showed an average profit on sales of 2.86 per cent. With an average plant investment of $10,706.27, a group of plants in 1923 showed an average loss of 6.46 per cent. on sales. With an average plant investment of $3,388.17, a group of plants in 1924 showed an average loss of 4.90 per cent. on sales.

In other words this sampling of the experience of the class of printing businesses in which he will be rated should be a warning that he is undertaking a decided risk. He knows to begin with that in some cases the rate of profit on sales, as shown by this sampling, has steadily diminished since 1921, and that in some cases losses had been shown in 1923 and 1924. Still, he is ambitious. He believes there is a future for him in the printing business. Other men have made good in it. Why can't he? He begins to make some notes on the amount of capital that he will be able to invest, the kind of equipment he will buy with it, and how much cash he will need to keep his business going until it is well established. He finds that the United Typothetæ of America has in its files a composite income statement made up from the 1924 reports of six proprietors with an average plant investment of $4,539.20, and that five out of six had shown a profit on sales. As this composite statement is made up of figures furnished directly from the books of proprietors, it gives him as reliable a basis as obtainable to work on in figuring out his probable expenditures for the years 1926 and 1927, and fixes the sales quota that he must strive for to show a profit. To shoot straight in business, as on the rifle range, it is necessary to have a target. So this man about to start in business decides to take the average figures of the experience of these six plants as the target toward which he will direct his efforts. He discovers that the average investment in plant equipment of these six plants is $4,539.20.

Now, he could buy second-hand machinery, pay a few hundred dollars down, and start in with inadequate and inefficient equipment, hoping to replace it as the business grew. That is the way many printing businesses have been started—on a shoe string; but how many of them have failed after a few years, and of those which struggled on, how many have made money? An occassional business started this way in the past has come through and prospered, but this man is convinced that in view of present competitive conditions in the printing industry and the economic changes which are taking place, the odds will be decidedly against his succeeding, unless he has an efficiently equipped plant to start.

After making inquiry of machinery houses he finds that $4,500 will not buy new the minimum up-to-date equipment necessary to start a small printing business on a sound basis. He is informed that it will take $6,500 to purchase efficient equipment barely adequate for his needs. One of his advisers, whose judgment is good, urges him to invest $7,500. But he finally decides on the $6,500 figure, for which he can purchase equipment, chief among the items of which will be:—One 10 x 15 hand-fed platen press; one automatic press averaging around 2,500 impressions per hour, with electrical equipment; two motors; one 24 x 36 imposing table with square legs; two cabinets; one 34 inch hand-clamp paper cutter; 48 California job cases; 1,000 pounds of type; 150 pounds of leads and slugs; one case of brass rules; and galleys, composing sticks, quoins, tweezers, benzine cans lead cutter mitrer, wood furniture, iron furniture, reglet, and miscellaneous tools.

The terms of purchase will be, say, $1,300 cash and twenty-four monthly notes with interest at 6 per cent. to cover the remaining $5,200.00.

TENTATIVE PROFIT AND LOSS STATEMENT.

Next, he figures his probable expenses for the year 1926, and he proceeds to set up a tentative profit and loss statement, based on the actual experience of the six plants he has been studying, and sets down the following average figures:—

NET SALES		$10,374.96
MATERIALS DIRECT:		
Paper	$2,084.76	
Ink	84.84	
Bindery Materials	216.60	
Miscellaneous Purchases	566.52	
Total Materials Used		$2,952.72
MANUFACTURING EXPENSES:		
Rent	$384.36	
Insurance	62.04	
Taxes	19.80	
Depreciation	447.96	
Total Factory Fixed Charges		914.16

Wages	$2,895.96	
General Factory Expenses	193 32	
Departments Direct Expenses	32.52	
Light	23.16	
Power	55.56	
Total Factory Current Expenses	3,200 52	
Cost of Goods Manufactured and Sold		7,067.40
Gross Profit on Sales		$3,307.56
Commercial Expenses:		
General Expense	$141 24	
Office Expense	19.44	
Packing, Shipping and Delivery	24.72	
Salaries	1,904.76	
Bad Debts	71.16	
Total Commercial Expenses	$2,161,32	
Selling Expenses:		
Salaries and Commissions	$309.00	
Advertising	54.60	
Total Selling Expenses	363.60	
Total Commercial and Selling Expenses		$2,524.92
Net Profit on Sales		$782.64

He realises that the average figures in this profit and loss statement are composite figures from different printing centres, and do not represent, necessarily, the expenses of a printing plant in any given printing centre. For instance, his rent item in any city of size instead of being $384.36 would probably be nearer $1,200. His wages and salary items would be considerably higher, possibly $1,200 more. Just on these items he should allow $2,500 additional expenses. Then, too, his actual depreciation item will be higher than the average experience he has set down as a basis, as the average experience is on a lower average equipment investment.

FIGURES OBTAINABLE FROM LOCAL TYPOTHETÆ.

If this man were going to start out in a city of size he should set up his tentative profit and loss statement from composite figures for the locality, obtained from the local Typothetæ Association. For the purposes of this article it is assumed that he is going to set up his business in a small city, where his expenses will approximate those itemised in the profit and loss statement which he has set down.

He does not overlook the fact that the expenses which he has itemised for a year are based on an expectancy of ten thousand dollars or more in sales. He has some customers in prospect, and some marketing ideas, but he knows that no matter how hard he works he must expect hard sledding his first year.

After studying the chart compiled by the United Typothetæ of America, which shows the fluctuation of productivity in the printing business from month to month, he sets up the following monthly sales quotas: January, $400; February, $600; March, $1,000; April, $800; May, $800; June, $500; July, $500; August, $500; September, $600; October, $1,000; November, $600; and December, $500.

This gives him a sales quota for the year of $7,800, which is as much business as he can reasonably expect to do under the circumstances the first year. Now, on the ten thousand dollar sales budget which he has set up, his expenses would be, exclusive of materials, $6,639.60. If he only sells $7,800 worth of printing, will these expenses be reduced? After a little study, he decides that he might save a dollar or two here and there, but on the whole that they will remain practically the same. No matter what his sales are, he has to pay out cash for rent, insurance, taxes, wages, light, power. He can't save much on wages because his mechanical labour will consist of one high-grade journeyman and a helper. If he gets a good journeyman he can't afford to let him go just because business is dull.

TOTAL EXPENSES FOR THE YEAR.

As this particular man is determined to stay in business and make money at it, he is going to make his allowance for depreciation regardless of volume of sales. His machinery will eventually wear out or become obsolete, and he must provide for replacement. His big item in both his commercial and selling expenses is his salary. He has got to live whether business is coming in or not. So he decides that his total expenses, exclusive of materials, will be $6,639.60. He figures out the cost of his materials in the same proportion to his estimated sales of $7,800, as on the sales of $10,374.96, and finds they will be about $2,223.00. This will make his total expenses for the year, including materials, amount to $8,862.60. As his sales are based at $7,800, and his expenses are going to be $8,862.60, this means a loss of approximately $1,062.60.

He now summarises his various calculations in order to estimate the amount of cash he has got to invest to start his business and keep it going for a year. This is his result:—

Cash payment on machinery and equipment	$1,300 00
12 monthly notes with interest	2,684.24
Deficit on 12 months operating statement	1,062.60
Total	$5,046.84

He finds that so far he has got to raise five thousand dollars outside his business during the first year, but that isn't all. A friend who after a three years' attempt to make a small printing business go, quit, tells him not to make the same mistake he did—expect that printing sold meant cash in hand. He warns him that collections run from thirty to sixty days. In other words, it will be from one to two months before much cash comes into the business from sales, and that as long as he stays in business he must continually allow for a considerable amount of capital tied up in accounts receivable. As he must have cash to meet his cash expenses, which commence the minute he starts his business on January 1st, 1926, he decides to allow $1,000 for working capital. This $1,000, in addition to the $5,000 already noted, makes a total of $6,000, which he figures he must raise outside his business the first year. If he were in a large city with higher expenses, he would probably need at least $8,000.

FIGURE ON SECOND YEAR, TOO.

Just about this time he begins to wonder if he had better not figure out his income and expenses for his second year in business while he is at it. With the start he has got the first year, he concludes that in 1927 he will be able to reach the goal of $10,374.96 in sales which he has set up. On this basis his total expenses, including materials, will come to $9,592.32, and his net profit on sales for the year will amount to $782.64. This net profit will have to be kept in the business to provide working capital for 1928. During 1927 he will have to take up twelve more notes with interest, which will amount to $2,839.76. The cash for this will have to come from outside the business. Thus, during the first year in business, 1926, he has got to raise $6,000 outside of his business, and during 1927 he has got to raise an additional $2,500.

He decides that before he starts his business he will make sure that he is going to be able to

raise the $8,500 which he will need during the first two years. In a large city he should allow at least $10,000 as a minimum. At this point he takes his financial exhibits, which he has worked out to show his business expectancy for two years, over to the credit man of a bank, whom he happens to know.

"Have I made enough allowance for the amount of money I am going to need outside of my business during 1926 and 1927?" he asks.

"BANKER WON'T HELP YOU OUT."

"Possibly," replies the credit man. "But why did you stop your calculations with 1926 and 1927? If you are really going into this thoroughly, you want to provide for outside resources to carry you through a five-year period. How do you know that 1928, for instance, may not be a year of business depression? In spite of your efforts and business ability, general conditions may force you to take a loss that year. Don't depend upon your banker to help you out, if you haven't any collateral. You have got to build up a business reputation before he will take a chance on you. While you are about it, look ahead five years. Add one thousand dollars more to the eighty-five hundred. Find out where this ninety-five hundred dollars is coming from which you may need outside your business during the next five years. Play safe."

At the end of the two-year period what will this man have to show for the long hours he has worked and the strain of keeping his business going? In the first place he has drawn his weekly salary of $42.50, less than he could have earned as a journeyman. In the second place he has put $8,500 of his own or his relatives' and friends' savings into the business, and has to show for it printing equipment worth $6,500. In the third place he has a going business, the value of which will depend upon his business ability to run it profitably over a period of years.

At the end of a five-year period, if this man develops into a good business manager, has the control over his business that would come from the installation of the standard accounting and cost-finding systems at the very start, and is able to increase his sales profitably, say to $15,000 a year, the chances of continuing success are in his favour. But how many men who take a flyer at the printing business make the careful investigation that this imaginary fellow makes? That's the sad part of it. They jump in blindly, with little knowledge of costs, sales, or the need for working capital, and bitter experience more often than not teaches them that there would have been more profit for them if they had kept out of the printing business. There is opportunity in the printing business, but to grasp it takes intelligent effort.

Tribute to George W. Jones

IN the magnificent volume, "The Typographic Treasures in Europe," by Edward E. Bartlett, published by G. P. Putnam's Sons, at £8 8s., which we hope to review next month, there appears this paragraph in the section headed, "Typographic Refinement in Great Britain":—

"England's printers joined in a fine tribute rendered in London in 1924 to George W. Jones in honour of his fiftieth anniversary in the printing industry. As one of the distinguished speakers said: 'Mr. Jones is an artist whose medium of expression is type.' The recognition given to him and to others who are bringing taste and sound technique back into British typography speaks well for the future. His work, bearing as imprint The Sign of the Dolphin, is known to those American printers who study good foreign production. His long printing career is a striking illustration of the real secret of quality. He began when appliances were few and almost primitive. In his time hundreds of improved processes and methods have come in. He has seen, and has adopted, swift presses, swift composing machines. In the past few years he has done work with such a modern facility as the linotype, which demonstrates how the true craftsman makes modern machineries his instruments for the exercise of his art."

Another New Paper of Astounding Strength

MESSRS. SMITH & YOUNG have made an addition to their range of very strong manilla papers. This is called "duplex tuf," and is thinner and consequently cheaper than their standard "tuf" manilla. We have tested this paper as made up into envelopes, and can quite believe the claim that it is three times as strong as the common grades of cloth-lined paper, while the cost is considerably less. The bursting strain average is 120 lbs. per square inch. The trade looking for light weight, security and economy would do well to see samples and prices of these envelopes.

"NAUTCH" tickets and labels, manufactured by Messrs. Henry Booth (Hull), Ltd., Hull, are interestingly set forth in a new catalogue full of illustrations of the many ingenious things in constant demand which are outside the range of work of the ordinary printer.

Obituary

WE regret to announce the death on the 10th ult. of the late managing director of Messrs. Fosh & Cross, Ltd., Mr. Arthur Francis Fosh, after a long illness following a seizure last year. His lengthy indisposition, during which he was unfortunately unable to take any part in the management of the company, will prevent any derangement in its administration and policy. His many friends and numerous acquaintances in the trade will, we are sure, regret this comparatively early termination of a busy and enterprising career.

MR. ANDREW DICKSON, the oldest master printer of Newcastle-on-Tyne, has just celebrated his 86th birthday.

MR. JAMES MCQUITTY has been elected president of the Belfast Printing Trades Employers' Association in succession to Mr. James A. Cleland.

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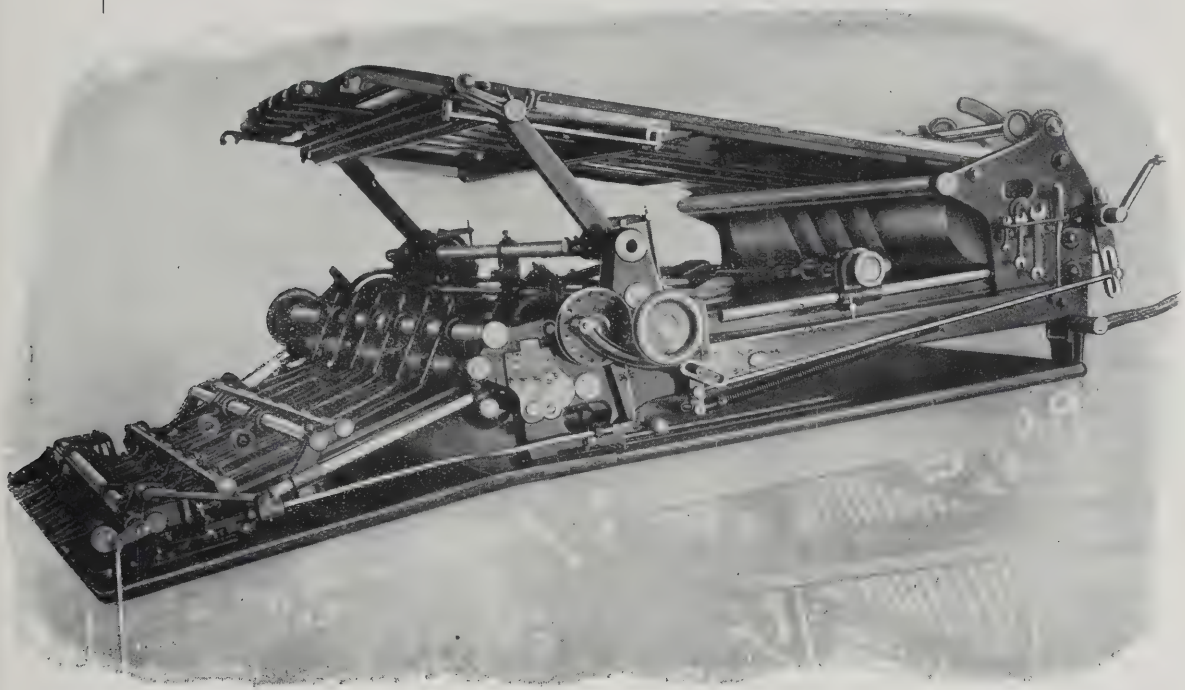

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Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Recorded or Recovered Costs

W. HOWARD HAZELL

IN the January issue of THE CAXTON MAGAZINE an article appeared under the above title, which criticised the Federation of Master Printers' Costing System. The writer pointed out that there were still many printers who had not adopted this system, and still "gang their ain gait." It is to be regretted that this should be true, but in every industry there are men who cling tenaciously to old-fashioned methods when new and better ways are introduced, and because some members of the Federation have failed to adopt the new system is only a proof of their conservatism, and not any indication that the system is unsatisfactory.

The writer states that it is not until the preparation of the profit and loss account and balance sheet at the end of the financial year that the master printer can tell whether he is on the right side or not. This statement is not correct, as if the costing system be properly worked it will show the actual cost of producing the work in the factory, and the charge sheet will show the difference between the cost and the charge of each job to the customer. If the sum of the losses shown on the cost and charge sheets be deducted from the sum of the profits shown on these sheets the result in any period will be approximately the net profit made by the business. This method can only be approximate, as the hourly rates cannot be absolutely accurate, as fluctuations in manufacturing costs, work in hand, and other items of expense cannot be brought into the figures week by week, but when the system is working properly the above method does week by week give a fair estimate of the profits that are being made.

The writer then points out that careless figuring by the workers, if not checked by the overseer, will lead to inaccuracy in the costing. No system can be made absolutely "fool-proof," and if the workers wilfully insert inaccurate facts upon the time dockets it is evident that the result of the costing system will not be satisfactory. It is the duty of the workers and the overseer who supervises them to see that the time dockets and all other figures connected with the costing system are made out accurately. The knowledge that accurate costing is desirable for all concerned is spreading, and these inaccuracies can be prevented by proper supervision. If any employer or overseer permits false operational times being used he is not using the costing system to find the costs of production in the factory, but is permitting a waste of time in preparing false statements and inaccurate figures, which are worse than useless.

The costing system is based on the acertainment of definite facts, and if a man takes three hours to produce a job, and writes two or four hours instead of three, he is wilfully preventing his employer from knowing the cost of producing the work. If these facts be filled in correctly and collected in the proper manner the result does show the hourly cost or piece work unit cost for every process and machine in the factory.

The writer asks the question—"does the present method of working out the costs ensure that the work is likely to be priced at what it is worth"? The costing system shows the master printer the cost of producing the work in his own factory. His cost may be absurdly high if his plant be inefficient, his craftsmen ill-trained, and his organisation defective. If these be his unfortunate circumstances it is evident that competition will prevent him securing a profit on his absurdly high costs. If, on the other hand, the plant be modern, his craftsmen carefully selected and very efficient, and his organisation as perfect as possible, his costs will be lower than the average costs of his competitor, and he will be able to secure a high net profit.

One object of the costing system is to show to employers where the costs are above or below the average costs of their district, and if the costs be too high it is evident that there is something wrong with their organisation. It may be that they have insufficient work for the size of their factory, or their machinery may be obsolete, or there may be some other factor which raises their hourly rates above the average of the district. With this information before him, a master printer knows where and to what extent his factory is inefficient, and can make such changes as will bring his costs down to the normal level.

No one has ever suggested that a job which has been "bungled," and the costs of which are too high, should be priced out at these abnormally high costs. The printer must find, by experience, what prices he can charge, and, aided by the costing system, he will develop his business on those lines which yield him the highest margin of profit. Because a job costs £10 is no proof that the printer can charge £11, and make 10 per cent. profit on the job, but if he finds the job costs him £10, and he cannot obtain more than £8 from his customer, and at the same time finds that his hourly rates are much higher than the district rates, it is evident that he is producing in an uneconomical way, and he ought to reorganise his methods.

The writer of the article suggests that there should be an adjustment for the hourly rates, and the person who prices the work should decide whether any alteration be made in the rates. This method is not costing, but is merely keeping a record of what some person thinks is the cost that should have been incurred in producing that particular job. In most printing businesses it is necessary to give an estimate for the work that is secured. This estimate is the opinion of an individual as to the time that should be taken in producing a job. The costing system shows whether that person's estimate or opinion is correct, and the suggestion that the actual cost incurred, as shown on the cost sheet, should be written up or written down according to the charge clerk's opinion, is not the method of costing, but only recording an opinion as to what the job ought to have cost. This individual opinion is already recorded in the estimate, but the whole object of the costing system is to find how far the cost of producing varies from the estimated cost of production, to find in what way the customer has varied his order from the original estimate, and to find out where the losses and leakages occur.

The whole basis of the costing system is to *find facts and not to record opinions.* The opinion of the estimating clerk may be that a job should be produced in ten hours; the facts shown by the costing system may be that it has taken fifteen hours to produce. If on investigation it be found that the craftsman was efficient and the method of production correct, the estimating clerk will have to alter his opinion as to the time required. If, on the other hand, it be found that the craftsman was inefficient, or there was some error made in producing the work, the efficiency of the factory will be increased, and the time in future will be reduced to ten hours.

Any method of adjusting or correcting the time taken in producing the work, to fit in with any opinion as to what it ought to take, would destroy the value of the costing system. What a printer wants to know is the time taken and the cost of producing, in order that he may compare the cost with the charge, and find out where and in what way his methods are unsatisfactory, and which jobs do not yield a satisfactory profit.

The Federation system has stood the test of thirteen years of peace and war, and the extremely difficult conditions after the war. It has been adopted by other allied industries, and if anyone examines it carefully they will find it is correct in principle, simple in working, is compatible with correct results, and is capable of expansion to more elaborate detail in larger factories which require more detailed statistics.

India's Tariff Alterations

Revised tariff valuations for use in assessing the import and export duties leviable in India, with effect from January 1, 1926, include:—

Paper and articles made of paper and papier mache, pasteboard, millboard, and cardboard, all sorts, and stationery, including drawing and copy-books, labels, advertising circulars, sheet or card almanacs and calendars, Christmas, Easter and other cards, including cards in booklet form, including also wastepaper and old newspapers for packing except old newspapers in bales and bags; duty, 15 per cent. ad val.

Old newspapers in bales and bags, tariff valuation per cwt., 5 Rs. 8a.; duty, 15 per cent.

Printing paper, white or coloured—all sorts containing less than 65 per cent. of mechanical wood pulp, but excluding chrome, marble, flint, poster and stereo, tariff valuation per lb., specific; duty, 1 anna.

Newsprinting paper, containing not less than 65 per cent. of mechanical wood pulp, glazed or unglazed—white or grey, tariff valuation per lb., 2a. 3p., duty 15 per cent.; coloured tariff valuation, 2a. 6p., duty 15 per cent.

Other sorts, including chrome, marble, flint, poster and stereo, duty 15 per cent. ad val.

Packing and wrapping paper—nature brown, and machine-glazed pressings and machine-glazed wrappings, tariff valuation per lb. 2a. 6p.; duty 15 per cent.

Manilla, machine-glazed or unglazed and sulphite envelope; tariff valuation per lb., 2a. 9p.; duty 15 per cent.

Kraft and imitation kraft; tariff valuation per lb., 3a. 0p.; duty 15 per cent.

Other sorts, including tissues, duty 15 per cent. ad val.

Writing paper, all sorts, including ruled or printed forms and account and manuscript books and the binding thereof; tariff valuation per lb., specific; duty 1 anna.

Strawboards, tariff valuation per cwt., 7Rs. 8a.; duty 15 per cent.

Trade catalogues and advertising circulars imported by packet, book or parcel post, free.

The "Master Speed" Jobber

We understand that the Lanston Monotype Corporation, Ltd., 43, Fetter Lane, E.C., are now demonstrating in their showroom an entirely new automatic platen. Probably in view of the ability of this press to run at a guaranteed speed of 3,600 per hour, it has been somewhat appropriately named "The Master Speed." It would seem that this machine has been specially designed to meet the needs of progressive British printers, out for "better printing." At all events, there is no doubt that very careful attention has been given to certain important features which in some of the earlier automatic printing machines were inclined to militate against the production of good printing. These factors seem to have been entirely eliminated.

For instance, the inking arrangements on this new machine are much in advance of earlier models; they comprise a cylindrical drum which has a lateral movement of $1\frac{1}{8}$ in., a composition roller to help split up the ink, two forme rollers which take the ink on to a large square ink table, etc. Then there are four forme rollers (fitted with steel vibrators) which ink the forme.

It would certainly be hard to imagine an automatic printing machine more easy to operate than the "Master Speed," for the feeder is so simple in design, and there are practically no adjustments to be made for the varying grades of stock. The manufacturers have also provided against accidents or incompetence, for even if the press is started up while the feeder is out of position no damage can result.

The Miller "Master Speed" press is eminently suitable for short runs, especially because the change-over from the largest-size sheet to the smallest size can be accomplished in a very short space of time. We feel sure this machine will meet with a cordial reception, for it covers such a large field, being equally suitable for the cheapest commercial work or for the finest colour work, and, as the press will handle all sizes from $3\frac{1}{4}$ in. by $5\frac{1}{2}$ in. to $11\frac{1}{4}$ in. by $17\frac{1}{2}$ in., it should never be idle.

We believe that the Lanston Monotype Corporation have met with extraordinary success in printing certain difficult stock which on automatic machines is usually considered too troublesome to handle. We should advise our readers to see this press.

REVIEWS

The Price Book, 1926. By F. G. Shepard. Published by Messrs. King & Jarrett, Ltd., Holland Street, S.E.1. (5s.)

This book of 30,000 prices has been revised and brought up to date. Much new matter has been added for the information of the printer, process worker, and electrotyper, and much time will be saved by those who possess it and wisely turn to its pages.

Oxford University Press Facsimiles—The Clarendon Press at Oxford have already published a number of beautiful facsimiles of early printed books and pamphlets of particular interest to printers, as they give an opportunity to study some of the work of the English craftsmen of the eighteenth century without the unavoidable flaws and technical defects associated with press work of that time.

The Clarendon Press have used for these facsimiles the seventeenth century Fell types, which are perhaps their proudest possession. The latest publication is a pamphlet, "William Collins: Persian Eclogues, 1742." The number of copies is limited to 550, and it is sold by Humphrey Milford, M.A., at 5s. 6d. net. We hope the Press will find it possible to continue the issue of these very interesting facsimiles.

Bulletin Officiel, Noel, 1925. Union Syndicate et Fédération des Syndicats des Maîtrese Imprimeurs de France. 40 fr.

This annual publication of the Master Printers' Federation of France contains matter of special interest to those who are interested in the history of printing in France, in addition to a choice and representative selection of examples showing the developments that have taken place during the year. The essay deals with (1) the dates at which printing was introduced into the towns and cities; (2) the first journals; and (3) the almanacs of France. A supplement to the volume is set in the Naudin and Champleves series, the latest productions of the foundry of Deberney and Peignot. Interspersed in the text are some delightful modern woodcuts by Plumereau and some reproductions of some historic examples of woodcuts and type pages.

The typography of the book as a whole, as well as the advertisements, is disappointing in a work of such high standard; and we cannot help contrasting the result with that which would be obtained with the assistance of one of the best typographers who have raised French book printing to such a high level in recent years.

The examples of reproduction processes are of a very high order in all sections; monochrome and colour are shown in profusion in photogravure, lithography, offset and letterpress. We cannot refer particularly to any of these specimens, but the colour work particularly is deserving of the highest praise. Our readers are recommended to see this book and note the progress that is being made by our neighbours.

Facsimile of the Unique Fragment of the Uncomplete Edition of "The Beginning of the New Testament," translated by William Tyndale, 1525. Price 21s. net. Limited edition. Published by Humphrey Milford.

This Unique Fragment has been published by the Clarendon Press, Oxford, with an introduction by Alfred W. Pollard. Tyndale's translation of the New Testament is perhaps one of the greatest landmarks in our history. The facsimile which covers the prologue and some portion of the Gospel of St. Matthew has been reproduced by the collotype process, and is beautifully printed on handmade paper.

If only as an example of the beauty and ingenuity of early typographic art, the book should be coveted by all bibliophiles, although its price of one guinea net is rather prohibitive to many who would gladly possess it. The introductory essay by Mr. Pollard, giving much interesting data of the life of William Tyndale, should prove interesting reading, especially that portion which relates to the preservation of the Fragment. Tyndale, we are told, left England some time during the summer of 1524; but no definite account of his movements can be traced, except that in his "Dialoge of 1529" Sir Thomas More asserts that Tyndale was in conference with Luther at Wyttenberge. We next hear of him in company with another apostate at Cologne supervising the printing of his translation. Dobneck, a Catholic controversialist, whilst himself at Cologne editing a book which was being printed by the Cologne firm of Peter Quentell, was informed by some printers that there were in hiding two Englishmen, who had in the press 3,000 copies of the Lutheran New Testament translated into English, and "that in order of the quires they had got as far as the letter K." Dodneck obtained from the printers, when under the influence of wine, the whereabouts of the house where the work was being printed (it is thought by some that Peter Quentell himself was the printer) and communicated the information to Rinck, an intimate of the Emperor and the King of England. The two apostates were forbidden to go on with the work, and, hastily collecting what they had already done, they journeyed to Worms, in which town the new Lutheran religion was gaining rapid ascendency. How many of the eighty pages of his translation Tyndale succeeded in carrying to Worms is not exactly known; but it is evident that all the necessary steps were taken to prevent their importation into England. The copy in the British Museum, minus the first page and the whole of sheets I. and K., has been preserved; but of the eighty

pages only sixty-two are extant, which are given in the fragment under review.

Tyndale's prologue in its quaint English makes amusing and instructive reading, although perhaps in many cases it may fail to arouse any great amount of sympathy; still, from the point of view of the printing craft, we must all admit that the fragment is of inestimable value.

Bruce Rogers, Designer of Books. By Frederic Warde. Cambridge, Mass., U.S.A.: Harvard University Press, 1925. London: Humphrey Milford, Oxford University Press. 12s. 6d. net. Limited edition; 50s. net.

Bruce Rogers is one of the strongest influences in modern typography, and by many is regarded as America's greatest exponent of typographic arrangement. The freshness and inspiration of his work is always a delight, and he has many imitators. Bruce Rogers is one of the few who can make a piece of brass rule do or say anything, but it is when he is allowed free play with a few pieces of typographic ornament that the wealth of his ingenuity becomes most apparent. He possesses, too, among his other qualities, a keen sense of humour to which he occasionally gives full play, and which, by reason of its very unexpectedness, proves all the more delightful.

The original of the present monograph appeared in the last number of The Fleuron, and the article was particularly mentioned in our review of that publication, and the collection of examples of some of Mr. Rogers' typical settings should be widely appreciated.

Unfortunately, many of Mr. Rogers' books have been published in limited editions, and are quite beyond the reach of most of those who would value them at their true worth. Our author, however, refers to one or two productions that can be obtained and which should be highly prized: one of these is the pamphlet published by the Monotype Company in America showing a new type face "Italian Old Style," designed by Frederic W. Goudy; when reading this book, readers might do well to keep a copy of this pamphlet by them.

The writer of the monograph has given us an excellent appreciation of Bruce Rogers; but the charm of his work is difficult to express in words, and it is only by acquaintance with his numerous productions that his art can be estimated at its true worth.

Ars Typographica. Vol. II., No. 2, October, 1925. Douglas C. McMurtrie, 240 West 40th Street, New York.

In a recent issue we reviewed the first number of *Ars Typographica,* produced under the editorship of Douglas C. McMurtrie, who acquired this quarterly from the Marchbanks Press, where it was edited by Mr. Frederic W. Goudy.

The present issue is largely confined to an article on "The Essence of Gutenberg's Invention," by Gustav Mori. This article covers 44 pages, and is a contribution to the history of the technique of type-founding that is of the greatest importance. It is a reconstructed study of the art of typefounding, and has been done with the support of Dr. Haeberlin, of Frankfort a/M., a descendant of the Luther family of typefounders. In addition the author has had the co-operation of the Stempel type foundry, also of Frankfort a/M., who undertook experiments extending over a number of years, and by means of which the results that were obtained by the early typefounders in the fifteenth century have been in a large measure reproduced.

It is established that the first types of Gutenberg were cast in lead, wooden letters being used to form sand matrices, which corresponds closely with the technique of ironfounding to-day. The article is fully illustrated by examples showing the historic development of typefounding, including some of the early pieces that were referred to in the Strassbourg law suit. Illustrations that have been made by the sand-casting technique are also contrasted with present-day methods, and some other further interesting comparisons are drawn between the results obtained by the old practice of working with engraved brass punches with lead matrices and a hand-casting method, with the later ways of engraved steel punches and copper matrices. The examples include a reconstructed page from the Schœffer Missal, that is, set in types cast in lead matrices by the Stempel Foundry; the softness of outline in the individual types and the general effect of this page are notable.

We advise all who are interested in the history of typography and typfounding to obtain a copy of this publication.

Caxton Home, Limpsfield

The thirty-fifth annual meeting of the Governing Board of the above Printing Trade Institution was held at St. Bride Institute, E.C., on March 13. Mr. C. J. Drummond, J.P., presided, supported by the Right Hon. C. W. Bowerman, M.P. (treasurer), Messrs. E. Briscoe (trustee) and W. F. France, J.P.

Moving the reception of the report and balance-sheets, the Chairman congratulated the board on the continued progress of their Convalescent Home. The number of patients received had exceeded all previous years, and there had been no delay in dealing with applications. The income for 1925 reached £4,356, an increase of £255 on the previous year. The War Memorial Wing debt had been paid off, and the Home was free from financial encumbrance. The Committee had been able to place £1,300 on deposit for a further extension of the building, for which purpose £4,500 is required.

Mr. C. W. Bowerman, M.P., seconding the adoption of the report, expressed the hope that the new wing to complete the building would be put in hand as soon as possible.

The report and balance sheets were agreed to, after an interesting discussion on the value of the Home to the printing trades. Mr. C. J. Drummond, J.P., was re-elected president, Mr. C. W. Bowerman as treasurer, and Mr. S. J. White as secretary. The name of Mr. R. Kneale (Litho Artists' Society) was added to the vice-presidents' list, and Mr. F. L. Woodage (Blades, East & Blades) was elected to fill the vacancy on the Committee. Six collectors were presented with honorary certificates in recognition of their work for the Home over a long period of years.

Never late in 50 years' service, Mr. Ernest Wickens has been presented with fifty guineas by Messrs. Lepard & Smith, paper merchants, Great Earl Street, Holborn.

NEW PATENT

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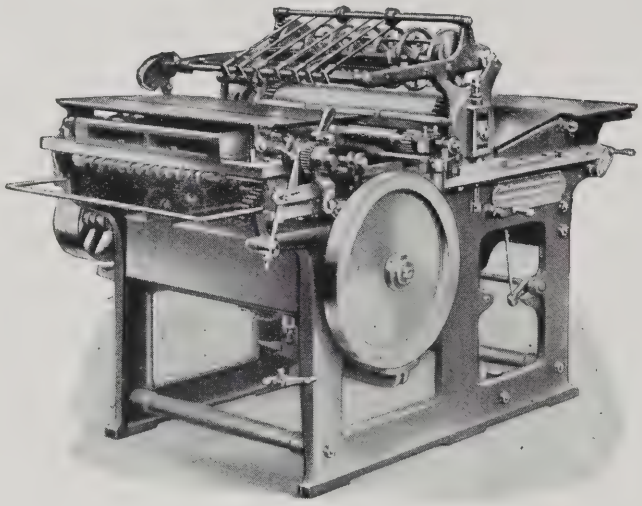

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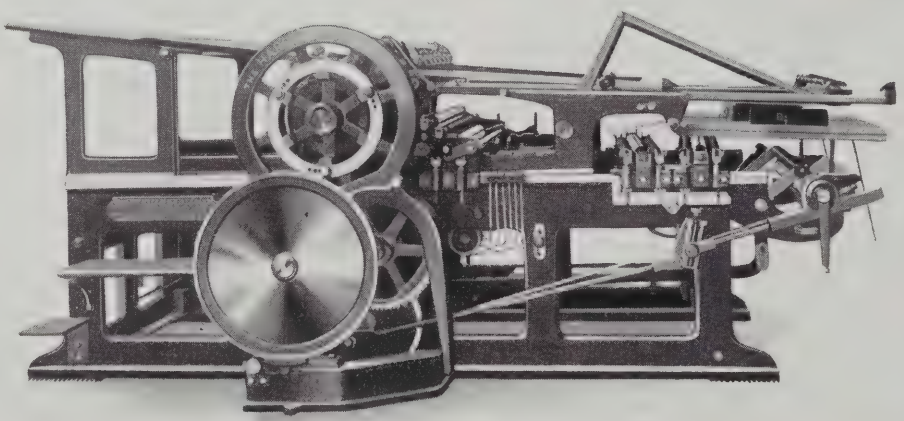

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The latest high-class Four Roller Press

Inking, Impression and Sheet Delivery are so designed that maximum production is assured

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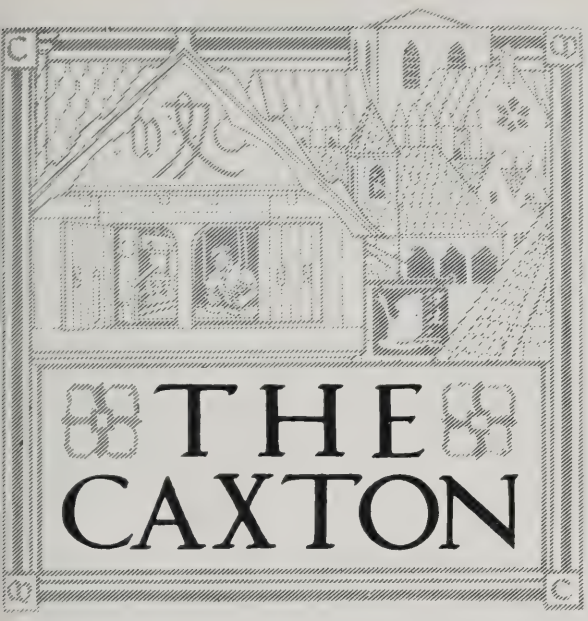


London, April, 1926

"*The Inevitability of Gradualness*"*

THIS is a phrase used by Mr. Justice Sankey after reading the recently published report of the Coal Trade Commission. It really is a sound and philosophic view to take of all great economic movements. It is true evolution does not always proceed slowly. Sometimes things leap forward, and there is as much progress in a year as there has been in a century. But things mostly evolve slowly—especially things economic.

In reading the comments on the finding of the Coal Commission, it has been surprising to find those on both sides expressing disappointment that the great difficulties which exist in the coal-mining industry were not completely solved. As though the Government had only to appoint a competent commission, give them facilities for their work and time to do it—and these men should do the impossible. They have done what they were asked to do, and one result is the recognition of "the inevitability of gradualness." In a word, miracles do not happen.

The acceptance of this truth is at once the justification for the Joint Industrial Council and the reason for the consolidation of its work and the extension of its activities. It is always wise to try and make the inevitable the tolerable. In our industry, as in every industry, there are two sides—and two apparently contradictory sides; two solutions of its ills which are mutually exclusive. Employers on their part believe in the existing system of capitalism. Some of them would modify its most apparent anachronisms by alleviatives of one sort or another; but they believe in capitalism, not only for the sake of their own gain, but because they are sure that the greatest good of the greatest number is assured by that system. Trade Unionists, on the other hand, are for the most part Socialists. They do not believe in capitalism, and think a juster and more promising re-arrangement of the methods of production, distribution, and exchange of all things is possible and desirable.

Now let us hold tightly to these mutually contradictory ideas. We still must find room for the further idea of "the inevitability of gradualness. The capitalist may convince us all that this is the only system by which we can live and flourish; the Socialist, on the other hand, may persuade us that his theories are a panacea for all our ills. But the conversion of the individual is so slow that our expectation of the conversion of the mass must be very small indeed. Meanwhile we have to carry on.

Capitalism is not the hard static thing it was. There are all kinds of indications of its re-adjustment to human needs and common fairness. Socialism is not Bolshevism. My Socialist friends will not love me for saying so, but really they are nearly all Fabians. They are working for the evolution of industry on Socialistic lines, but if with a scrawl of the pen they could to-morrow replace the present system of ownership in the printing trade by a real and thorough-going common ownership, we very much doubt if they would do anything of the kind. Socialism may be a phase through which society may pass in order to attain a perfect state. But by that time society may be such a perfect organism as not to need Socialism.

Recognising these things, what can we do? What can we do to improve the condition of the trade, and our own estate, without compromising ourselves or each other? The will to believe in each other is in my judgment the best asset of the printing trade, considered as an industry. This goodwill also holds out the fairest promise of complete understanding and a wise tolerance. It has often been pointed out how rich in material our organisations are. Speaking from a limited acquaintance with other industries, I question if there is another where the possibilities of understanding and co-operation are present in such richness. It would be possible to construct a panel from both sides of the trade which would be the envy and despair of most other industries. Much has already been done, and I think much more can be done to stabilise our industrial conditions and make them satisfactory all round.

I hold that a much greater volume of trade can be secured by the printing industry. Our selling methods need to be brought into line

*An address to the Joint Industrial Council of the Printing and Allied Trades at Sheffield, March 17th, 1926, by Mr. A. E. Owen-Jones.

with the best that is known. If printers accepted the view that they are partners with their customers in making known their wares and persuading the public to buy them; if they showed a little more enterprise in preparing complete schemes of publicity to lay before the buyers of print; and if they were not so ready to take lying down the calm but often fallacious assumptions of forceful publicity agents whose easiest way of making money is to jump into the advertisement pages of a newspaper—these things would be much more helpful than croaking at high wages and even low output.

On the other hand, what is really the objective of the worker? We refuse to believe it is the maximum of money for the minimum of work; we decline to think that he is out to smash capitalism by making it difficult for the capitalist to live. He may be a Socialist. So are many capitalists. But they are all evolutionists—if they like that word better than Fabians. And I take it that most of you would agree that a demand for high wages when it is demonstrably uneconomic is, in the words of Mr. Ramsay Macdonald, "incompetent folly."

What we are waiting for is some way in which all directly share in the prosperity of the trade. Nothing less than that is of much use. If a firm makes £10,000 more profit this year than last, it is due as much to the increased efficiency and accumulated experience of the workers as to anything. And surely the worker has a right to look for a share of the increase. He, however, has chosen to link himself up with his union, and the rise and fall of wages is therefore regulated not by the efficiency and output of individual workers, and groups of workers in particular offices, but the general average throughout the country.

One of the secrets of the prosperity of the working printer in America is that he gets what he earns. The more he earns the more the employer earns. The good and efficient do not carry the poor and inefficient. This method of payment by result has been turned down by a vast majority of workers in this country. They prefer collectivism, so it is collectivism we have to deal with when seeking a solution of our problems. Extension of profit-sharing and giving men a real interest in the business in which they are engaged is extending, and will grow larger. Loyalty to agreements is well established. The success of the conciliation work of the Joint Industrial Council is encouraging. But these things are not enough, though they are helpful in preparing the way for what is better.

Here are two immediate steps which it seems to me might be taken. First, the steady, persistent preaching of the gospel of better marketing; the acceptance of the truth that more print could be sold if only our people would go out and offer the wealth of the printing art as a necessary and proved adjunct to trade expansion. Then the fostering by both sides of the industry of every means of creating goodwill and live interest. Let us all, employers and employed, be brought to feel that this is our industry, that our well-being is wrapped up in its progress, and that in the end we shall get from it what we put into it, and something will have been achieved in the direction of the attainment of an ideal which most of us cherish in our minds.

Machine Composition Outputs

IN the annual report of the Public Printer of the American Government it is recorded that the output of type composition in the Washington office is stupendous, no less than 2,128,394,700 ems of type having been produced during 1925, which was 83,729,800 ems more than that composed in 1924. Good outputs on machine composition are evidently obtained by means of a qualifying competitive scheme, as the following extract will show:—

"The larger part of the increased composition in 1925 is due, however, to the higher averages maintained by the linotype and monotype operators. This was noticeable after adoption of the new wage scale, which classified the operators into groups based on production for a three month period.

"The new wage scale provides a rate of $1 per hour for regular linotype operators averaging from 3,700 to 4,000 ems of type per hour, and $1.05 per hour for 4,000 ems and over; and a rate of $1 for regular monotype keyboard operators averaging from 5,000 to 5,600 ems per hour and $1.05 for 5,600 ems and over per hour.

"At the first quarterly readjustment of wages all but 94 linotype operators and 29 monotype keyboard operators had attained the higher rate based on increased production. The quarterly readjustment on October 1, 1925, placed all but 25 linotype operators and 17 monotype keyboard operators in the top class.

"The average number of ems set during the fiscal year, 1925, by all the operators in the linotype section was 4,171 per hour per operator. Operators in the monotype keyboard section set an average of 5,772 ems per hour. The greater part of monotype composition is tabular work."

MESSRS. JAMES HODGSON & SONS, the well-known envelope and cloth-lined paper manufacturers, wish it to be known that they are now a "limited" company.

The Editor and the Advertiser*

By A. E. OWEN-JONES

THE attitude of the editor of a trade journal to the advertisers in that journal is quite different from that taken by the editor of a newspaper to his advertisers. A newspaper exists primarily and essentially for the dissemination of news, and the guidance of public opinion upon current events according to some particular point of view.

A trade journal has little or nothing to do as a rule with general news. It is concerned with some particular industry, and exists to gather information and dispense knowledge in the interests of that particular trade. It is the medium by which the manufacturer quickly reaches the buyer of his product. It offers one of very few ways in which the manufactured product can be judged and clear unbiassed opinion expressed. Indeed, the reader of a trade journal, particularly a technical trade paper, looks, and has the right to look, to its pages for descriptions of new machines, new patents, new products—indeed, everything which is of real and genuine interest to the trade as a whole. Of course, a journal which consisted of nothing but that would not have a wide circulation. But that is one of its important functions.

I am asked to speak of the attitude of the editor of such papers to his advertisers, and therefore point out that in his case the notice or review of an advertiser's products is not given as a favour or a return for his advertising contract—it is given as part of the function of the journal itself.

Editors of trade journals will agree with me, I think, that we are not worried by our advertisers. Indeed, they expect little from us. Their appreciation of anything we do for them is very warm. I greatly wonder they are not far more persistent in their requests. It is only reasonable that where the review of machinery or manufactures is part of the function of a paper, very clear and definite principles are always before the editor's mind, and also in the mind of the advertisement manager and canvasser.

These, I suggest, are common rules with all trade journal editors:—

1. No advertisement shall ever be conditional upon a "write-up" appearing.

2. The thing written about—whether it is a ten-unit newspaper machine or a pen nib, shall be seen, and, where possible, tested by the writer.

3. Reviews of new products of general interest to the trade served by the journal are written whether their products are advertised or not.

4. The editorial columns of a trade journal, however, must not be used as a substitute for advertisement. These columns are probably the best advertising media in the world in certain trades, and it hardly needs pointing out that proprietors cannot live on free advertisements.

5. The editor of a trade journal must be above suspicion. His judgment and that of those he employs to write for him must be above suspicion. The poor product of a good advertiser must be judged on its merits; so must the good product of the poor advertiser.

6. An editor of such journals as I represent has a further and much more delicate responsibility. He is in a way responsible for the advertisements themselves. A libel is a libel in whatever part of the paper it appears. A lie is a lie even in the advertisement pages. And the thing which is obviously wrong or foolish must be called attention to.

If an advertiser wished to say in the pages of one of my journals that he had sold more of his machines in Great Britain than all the makers of similar machines together, I should ask him to show me figures to prove that statement, but should not expect to see them.

If an advertiser wished to say that only five per cent. of the people of this country used fountain pens, I should point out to him the foolishness of saying anything of the sort, and tell him of his utter incompetence to form such an estimate.

If an advertiser wished to speak of his machine—even in his own advertisement—as absolutely the best and cheapest in the market, I should, I think, ask him to find some more subtle way of saying the same thing.

Advertisers often overlook this responsibility which rests upon the journals. They imagine they can say what they like as long as they pay for space to say it in. Of course, they can do nothing of the kind, and it is no small addition to the tasks of an editor that he is called upon to keep an open eye upon this part of his journal.

On the whole, I wonder at the reticence of the advertiser, I wonder he is not more persistent, I wonder he does not realise more the value of an unbiassed and, I like to think, esteemed and trusted opinion upon what he has to sell.

My experience is that I have to seek the advertiser more than the advertiser seeks me.

*An address to the Publicity Club of London, at the Hotel Cecil, March 15th, 1926.

The Lloyd Memorial (Caxton) Seaside Home

THE annual meeting of this popular institution was held at St. Bride Institute on the 20th ult. Viscount Hambleden, who presided, was supported by Mr. Harry Lloyd.

His lordship, in submitting the report, said that all present would rejoice to learn that once again all records had been surpassed. He was specially pleased to find that there were more subscribing from the printing trades than at any previous period, which could be verified by the perusal of the 96 pages in the report. Although 3,606 patients had been admitted to the Home at Deal during 1925, it did not by any means represent the immense amount of work the committee were responsible for. They would see that £1,600 had been expended on sanatoria, baths, specialists in medical, orthopædic and opthalmic treatments, also massage, etc., which was a very real adjunct to ordinary convalescent treatment provided at Deal and elsewhere.

The chartered accountants had done their work in a most praiseworthy manner, and it was a source of satisfaction to find that the income had exceeded the expenditure by £1,094, whilst the total assets stood at no less a sum than £42,734, a position that any institution could well be proud of. A hearty vote of thanks to the chairman terminated the proceedings.

Good Printing Vital for Effective Advertising

By NORMAN T. A. MUNDER, Baltimore

DURING the Advertising Convention down in Houston, Texas, last May, one of the principal entertainments was contributed by the band of St. Petersburgh, Florida. While this band played the very finest music it did not rely on pleasing the ear alone, but appealed to the eye as well with its beautiful stage setting and illumination, gay colours, Scottish kilts, instruments beautifully ornamented, and attractive men and women as soloists. Even the best music gains in effect when the visual as well as the oral impression is considered.

The Capitol Theatre, New York, is another striking illustration of this point. While the managers have assembled one of the finest orchestras in the country, they do not trust to the beautiful music alone, but have dressed the musicians most attractively, and have given them a million dollar stage setting, so that the audience is completely won by the simultaneous appeal to both hearing and sight.

To-day every possible attention is given to pleasing the eye, for through it the soul is reached.

One of America's pioneer advertisers, a leader who has attained wonderful success, recently purchased a carload of one-hundred-page books, each page adorned with colour. This progressive advertiser awarded the contract to the highest bidder simply because that printer had the elegant and appropriate style precisely suited to his purpose.

Do you not feel that this advertiser was wise in following such a course since he knew that a handsome book would be kept by the recipients for an indefinite period, and that as long as it was in their possession it would be a lasting asset to the firm.

We can place any direct mail printing in one of three classes—good, indifferent, bad. The good is generally retained, and its message wins its way to the right place. The indifferent is either not noticed or forgotten, there is so much of that kind. The bad, of course, is quickly discarded. Is not this one of the principal reasons why so much money is wasted. Isn't the message sent on a safe journey when it is dressed in the proper manner.

Even national advertisers, as a rule, pay more attention to their magazine and newspaper advertisements than they do to their follow-up or direct mail advertising. *Is this wisdom?* Should there not be just as much, and even more, attention paid to this direct mail effort, since the *direct mail piece* reaches the prospect at the *logical time to secure business?*

Which one of the following is the safest direct mail method—the good message in an appropriate dress, the fair message in an ordinary dress, or the poor message in a dress that betokens poverty. Do you not regard those falling into the last named class as business tragedies?

It is as important for advertising as it is for a man or woman to always appear attractive. If a salesman must economise, shouldn't his appearance be the very last resort? Then why make a distinction between the human and the printed salesman? Both ask a kindly reception, both seek business.

Year by year the standards of printing are raised, yet it takes decades for the advertiser to wake up to the vital need of appropriate printing. Too frequently more attention is given to the copy than to its adequate presentation. Yet does not one feel highly complimented, and even flattered when he receives the de luxe in printing. Isn't such printing enthusiastically acknowledged. Is it not needed to carry an important message where it should go, and keep it there. Those pieces of printing that are kept because of the recipient's admiration become permanent advertisements, do they not? Direct mail offers a most unusual opportunity in attracting patronage when the quality of the merchandise that is being advertised is reflected by good copy and the fine printing that denotes success, and thus wins that all important thing—confidence.

The envelope or container is an important factor in the impression produced by direct mail matter. It is a very common practice to hide a fine bit of printing in an ugly container. This is very like the man who puts a shabby overcoat over a good suit. When you receive a nice container or an interesting envelope, aren't you very anxious to see its contents? Are we not, after all, just big children with their curiosity, their love of anything that is interesting and alluring? Do not the ladies think more of a hat that comes home in a lovely box? Does not a diamond seem more valuable in a Tiffany setting and Tiffany box? And this is even more true of advertising. Who likes to open an ugly package, but show me the man who doesn't delight in opening an interesting one in an unusual makeup.

Now let us consider the all important question of what constitutes good printing. Isn't it skilled craftsmanship, good taste, good judgment? Why is it so many beautiful papers are made to-day? Does it not mean that better and better printing is made possible? Good paper calls for good printing, and the combination yields better returns in advertising. The real reason for the highest type of printing is that it possesses the power to win, to impress.

The finest printing is that which reflects most perfectly the object represented. The finest illustration is the one which resembles most nearly the original. A photographer has taken the portrait of a pretty girl in a most beautiful costume. He boasts of the texture of the material showing up so well. The mediocre printer generally loses all these lovely details. What is the use of having a skilful photographer, a fine engraver, if you employ a poor printer? Aren't the effort and money lost?

Should a piece of printing be valued according to its cost or by the results obtained? If there is a season on, and the advertising effort is a failure, due to the printing, what is the real loss? Is it just the stamps, the printing, the time and labour involved? No. The advertiser must count as well the loss of all the business that might have been gained in that season—now lost for ever.

You will hear a business man say that he has so many booklets to buy that he must curtail. Is this not a false economy. The larger the number

of booklets, the more widespread is their influence—if well printed.

What is the secret of the marvellous success of the Curtis Publishing Co.? Why have they outdistanced all other publications in circulation, wealth, prestige? Isn't it because they have, from the beginning, beautified each page, each advertisement? Haven't they proved conclusively that it pays to bring beauty into advertising? It is true that their editing is most unusual, but beyond that is the consideration always given to the beautifying of the pages.

Those interested in advertising have been greatly impressed with certain forms of testimonials, Fleischmann's Yeast, Pond's Extract, and some others. Why is it that they have been so finely received, and why have notable men and women from Europe and America gladly allowed their portraits to accompany their testimonials? Isn't it simply because these progressive advertisers have made their advertising beautiful?

For rare beauty in advertising see October-November posters of Palm Olive Soap. Just through beauty in design and colouring this company in my mind has eclipsed all posters.

Wouldn't it be a better plan to hold back your salesman if he could not represent you fittingly attired? Then isn't it better to hold back poor printing than to send it out to do harm? Isn't it necessary to think of two things as indispensable and inseparable in direct mail advertising, good copy, and good and appropriate dress?

Can you think of a better advertising opportunity than to have a thoroughly convincing message, prepared with suitable illustrations, and printed by a real craftsman, for mailing to a selected list of important prospects? Can you imagine a better business getter? Is there one? If the message to be sent by letter, booklet, or other forms of direct mail, is given every possible attention, should not its appearance receive equal care? But is this usually the case? Dress up and beautify your printed matter. Isn't it as much fun as playing a game of golf; isn't it a real game to watch its development?

First Use of Art Paper

IN Spalding's Quarterly, the interesting little journal published by Messrs. Spalding & Hodge, Ltd., and devoted to paper and print, two articles have recently appeared on the earliest use of art paper for periodical printing. First it was suggested that the proprietors of Country Life first used it in 1901. Then follows this letter from the Louis Cassier Co.:—

"We should be glad if you would kindly correct this, because it happens that Cassier's Magazine, which was first produced in this country in 1894, used art paper and halftone illustrations. Although some portion of the journal was at that time printed in America, quite half of it was printed in London. Furthermore, we believe Cassier's Magazine was the first of its kind to use halftone engravings. Certainly it was the first technical paper to use halftones in Great Britain. If you are passing this way any time, and you would like to see our back volumes, we shall be pleased to show them to you. As far as we can see, the art paper has not deteriorated in any way."

Most surprising, however, is a small volume, published by Nelson's in 1859, containing upwards of a dozen illustrations printed upon what is indubitably a one-sided art. "At the date in question (1859!)," says the editor, "art paper so far as we knew was non-existent. It is generally supposed to have come into being with the Meisenbach process, at some period between 1880 and 1890. In Mussell's Chronology of Papermaking (1864) there is no mention either of coated paper or china clay, and the only reference to this material is the statement that a Mr. Richd. Magee, of Philadelphia, had invented some mode of coating writing papers, for which he obtained a patent as a new article of manufacture in 1864. Carl Hoffman in his Manufacture of Paper (1873) makes no allusion to coated paper, but states that china clay had been mixed with pulp 'during the past few years.'

"On our referring to one of the largest manufacturers of art in this country, they tell us that they have been unable to find any earlier information than that given above. There is, however, no doubt that the illustrations in the book now in question (The River Thames: 1859) are printed upon a one-sided art paper, and that the condition of this paper is seemingly as good to-day as when made. Messrs. Thos. Nelson & Sons, to whom we referred the volume, write us from Edinburgh as follows: 'It was exceedingly kind of you to send us a copy of the book entitled The River Thames which we published in 1859. We were interested in seeing it, and also the coated paper for the illustration work which you refer to. We may say that we were the pioneers of this coating process, and the paper in the book which you have kindly sent us was very probably done in our place here.'"

DURING its ninth year of work, from February 15th, 1925, to February 13th, 1926, the Euston Press Savings Association (Langley & Sons, Ltd.), 6 and 8, Euston Buildings, N.W.1, have purchased 885 savings certificates, at a purchase value of £708, an increase of over £119 upon the previous year. Since the formation of the Association in 1917 a total purchase of 10,622 certificates, value £8,318 17s. 6d., has been made by this Association. By a system of monthly drawings during the same period over 100 free certificates have been distributed among the members by the directors.

MESSRS. J. DAVIES & ALLEN, 43, Basinghall Street, E.C.2, now supply gold and silver bronze powder at prices which are, in many instances, below pre-war rates, while the quality is maintained. These bronze powders are free from grease and do not clog rollers of bronzing machines. This firm has for many years experimented with gold and silver letterpress printing ink with more or less satisfactory results, and after a tremendous amount of experimenting and practical work they are now certain to produce most satisfactory results.

Electrotyping

BADOUREAU AND JONES LTD.

Fine Art Electrotypers
and Stereotypers ::
General Engravers, etc.

Speciality :

Direct Deposited Nickel
Electros (Nickel Deposited direct upon the Mould) for Colour Work, Cartons and Cardboard Boxes, Embossing Plates, &c.

POPPIN'S COURT, FLEET STREET
LONDON, E.C.4.

Telegrams :—
Badoureau
Lud, London

Telephones :
Central 246
Central 247

Stereotyping

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

The Historic Style in Printing

FEW opportunities are offered to the printer of modest means to become familiar with the beautiful work of the printers of the fifteenth and sixteenth centuries.

In our present day efforts to achieve distinction and perhaps freshness in our typography we are sometimes too prone to study our contemporaries, and even though it may be done unconsciously, our typographic style bears distinct traces of this influence. To advise the ordinary "bread and butter" printer to seek his inspiration from the work of the early masters in our libraries is perhaps too remote a suggestion to be of practical value; but in point of fact these books are a storehouse of information that only waits to be applied to modern needs.

The publishers of this interesting and valuable series of books*, together with the editor, Mr. Stanley Morison, are to be congratulated on the achievement as it is represented by the three volumes already published, each of which has been written by a bibliographer who has made a special study of the period or country that is dealt with.

The books are printed on a toned matt art paper, which appears to have been selected in order that a few occasional pages of halftone reproductions of engravings might be included; but we question whether it would not have been more satisfactory to have had non-coated paper with only the halftones printed on a coated stock.

"*The Italian Renaissance,*" *by A. F. Johnson, M.A., British Museum, with fifty illustrations.*—In the introductory essay Mr. Johnson reminds us that the great period of Italian printing came to an end about the year 1515, and that after 1520 Paris took the place of Venice. As we know, the later periods of French typography are perhaps the most important in the development of our craft; but during the early years of the century Venice produced many fine books, and the earliest examples relate to this period.

The development of italic types in the first decade of the century is of particular interest to printers. The first was cut by Francesco Griffo, for Aldus, and this and several other of Griffo's italics are shown. The basis of the Aldine italic was the Chancery hand, originally used by the Papal secretaries of Rome, and it was in this city that some of the most interesting experiments in the design of italic types were made, among which are included that of Antonio Bardo that has been cut by the Lanston Monotype Corporation as the italic for the Polyphillus type.

As might be expected, italics form a large proportion of the pages of examples; but there are in addition some beautiful Roman pages, two of which from a book printed by de Vitalibus of Venice particularly call for attention. There are also some handsome borders, some of which really belong to the fifteenth century that will well repay study.

"*The Spanish Sixteenth Century,*" *by Henry Thomas, D.Litt., of the British Museum.*—The examples of sixteenth century Spanish work that are reproduced in this volume will come as a great surprise to those who are not familiar with early Spanish printing.

Printing did not reach Spain until 1474, when it was taken to that country by German craftsmen; but before the end of the fifteenth century presses had been set up by native printers at about thirty different places, so that the number of books that were produced was considerable.

By the end of the fifteenth century the Spanish book had taken on a definite characteristic, and a distinct national style had been evolved. It is a little strange that in a latin country the german black letter should have persisted for so long, especially as Italy, where the roman character developed so swiftly, would appear to exercise an immediate influence. For rather more than a third of the sixteenth century roman type had only been used for a limited number of scholarly books; but from the early 'forties the roman book began to replace the gothic, and Mr. Thomas gives 1543 as a convenient date from which to trace the growing change of style. This change had a marked effect on typographic decoration; initials, ornaments and illustrations had to be cut in lighter colours to match the type of the pages. As might be expected, this change was not a rapid one, and at first the incongruousness of the heavy woodcuts against the roman type was distinctly noticeable. The examples that are given are particularly rich as regards their decorative value, and the quality of the woodcutting, both in the initials and the larger pieces, shows at least equal refinement with that of other contemporary work.

"*The First Century of Printing at Basle,*" *by A. F. Johnson, M.A., of the British Museum.*—Basle has a proud printing history; although the incunabula period cannot compare with that of other towns, Basle printed some notable books during that time, but after this date, in what the author describes as the second period of the century, Basle printers took the lead in Europe, largely owing to the influence of Froben and Holbein.

Printing was introduced into Basle by Berthold Ruppel about the middle of the fifteenth century, but the exact date is not known. The story of the growth of the craft in Basle has much human interest, but we must confine our attention to the exceptional richness of the decoration and illustration of Basle printing.

Johann Froben, a Bavarian, first printed there in 1491; his early books show little originality, but about 1513 he introduced decoration and a style which characterised Basle typography for nearly fifty years. No doubt the arrival of Hans Holbein in 1514 had much to do with the remarkable changes that were made. Froben employed Holbein, and the beauty of the borders and woodcuts cut by the great master are well reproduced in many of the plates. This volume is not only full of interest, but the reproductions of Basle printing should prove of exceptional value to the practical printer.

*Periods of Typography. A Series of handbooks to Historic Style in Printing. Under the general editorship of Stanley Morison. London: Ernest Benn, Ltd. 1926. Price 15s. each. Each with fifty plates.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

Conducted by H. B. NAYLOR.

PEOPLE whom you are never likely to see may be influenced by the quality and style of your printing, yet upon the results of that influence depends largely the jog-along-in-any-old-way or success of your business. The printer who is proud of his factory and prosperously happy in his work conveys, perhaps unconsciously, this *esprit de corps* to all who handle his productions, be it his customer or his customer's customer—to secure the goodwill of the latter is highly important.

The keen business man is by no means the biggest price cutter; what he wants (and usually obtains, hence his success) is value for money—printing that will sell his goods, or assist in the accomplishment of the purpose he has in view. The real test of value for money lies as much in service rendered as in production costs, which are purely matters for organisation.

The more successful printers are those who cater for their customers, instead of expecting customers to accept whatever is offered. To accomplish this, the printer should possess imagination; he might even try to imagine he is one of the persons to whom ultimately the piece of printing may be sent for the purpose of securing or inducing business. As an aid in the cultivation of this perspective, the printer should arrange with someone in his office to send him occasionally, unknown to himself, a booklet, brochure, or other specimen produced in his own works, and then analyse the effect its receipt and perusal leaves in his mind.

We hear fewer complaints about price-cutting from the service printer than from the so-called "cheap" printer. Why? Because the former endeavours to anticipate his customer's requirements, and treats it as an important part of his business to *create* printing that will assist sales. Business is wanted everywhere; and if the forcefulness of his work helps to build up the prosperity of an industry, then prosperity will assuredly favour him. Such results are seldom achieved with shoddy printing. The "sell-and-run" merchant may make some money, but such a printer seldom if ever—he is the other dupe!

Watch the advertising columns in the daily papers, and observe how the manufacturers follow some definite line of campaign, seeking after certain effects (by which they hope to achieve certain results), and frequently improving upon them in the light of experience even while the campaign is running! As an instance, one of a particular series of advertisements made its debût, and on a subsequent appearance was identical in every respect with the first except for the transposition of two words in a short run-on paragraph. Both renderings were correct; but as rearranged the wording was less liable to mistranslation, was more forceful and direct, and so possessed greater pulling power.

In all work handled by the printer he should treat it as a duty, not as a kindness, to point out to his customer anything which he considers could be made more clear. Unfortunately, some customers are so cantankerous in such matters; but the printer who has the courage of his convictions will score in the end and secure the confidence of his customer—an asset well worth striving to obtain.

Many printers labour under the impression that their task is well done when they have produced a pretty piece of printing; but unless this prettiness fits into the scheme of which it forms a part, then its mission is to that extent a failure. Printing is usually only a means to an end; it has to serve purposes with which the product of practically no other trade has to contend; it is the acknowledged messenger of all other trades and professions, a fundamental part in the functioning of salesmanship.

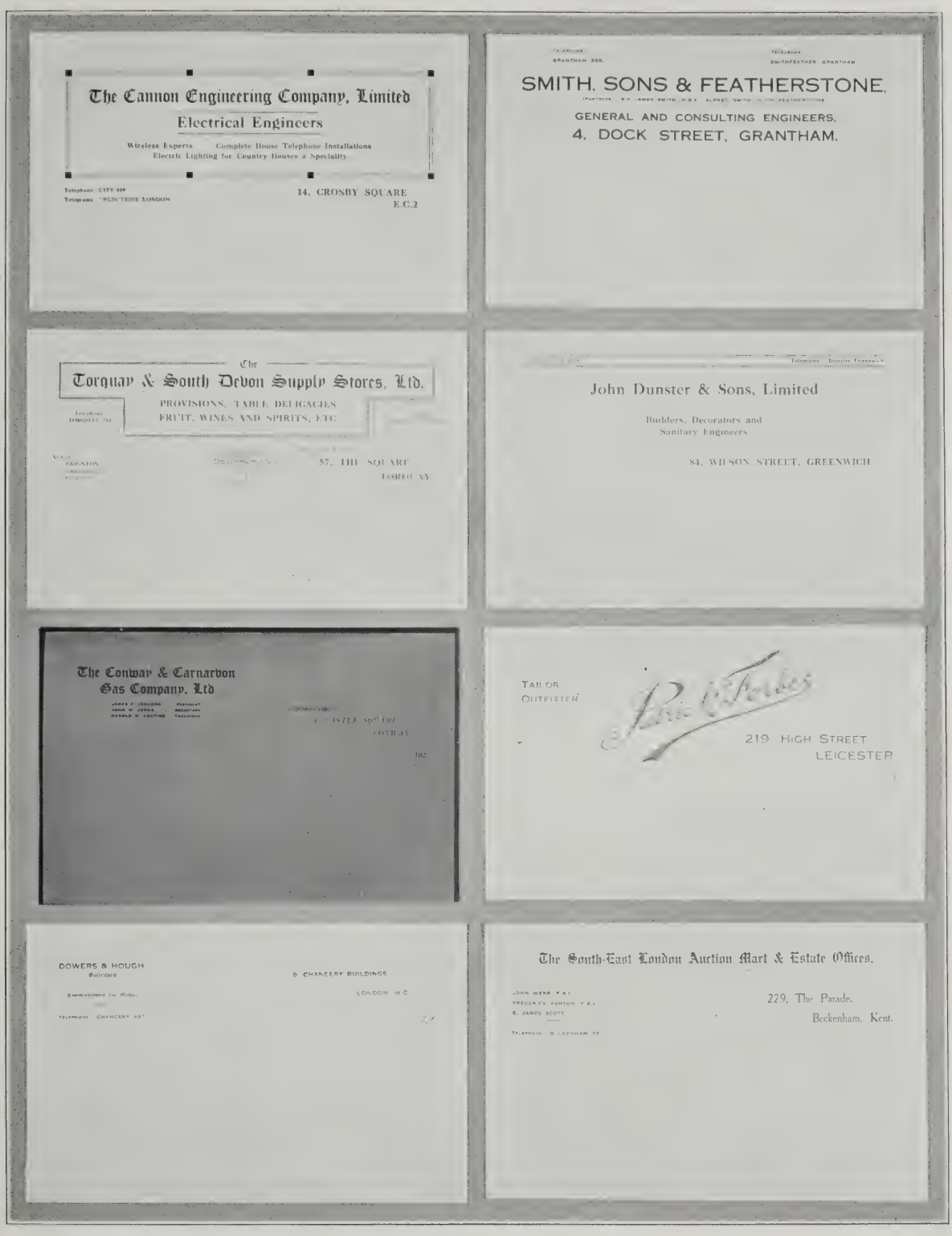
To achieve this end it is not necessary to use an endless variety of type faces.

Examples 23 to 30 (eight large post 4to letterheads, cut in half longways to save space) demonstrate the truth of this. There are only five styles of type used for these eight businesses: Blacks, Bold Old Styles, Spartans, and one with address only in Cheltenham.

Example 23 (Cannon Engineering Company) is in Black and Bold Old Style, with double rule border and black squares to give colour value, and strength suggestive of engineering products—all being printed in black.

Example 24 (Torquay and South Devon Supply Stores) is also set in Black letter and Bold Old Styles, with more fancy treatment as befits the nature of the business. The type is printed dark green, rule and ornament in rich brown.

Example 25 (Conway and Carnarvon Gas Company) is set in Old Black, Spartan Bold, and light Old Style italic (the address is rather on the weak side). All printed in brown, including border round edge—on brown Croxley extra strong bank paper.



EXAMPLES 23 to 30.

An excellent range of commercial headings, showing how Blocks, Spartans and Old Styles will meet many requirements. Note how the styles of settings suit the various businesses. Specimens by E. G. Berryman & Sons, Ltd., Blackheath Road, S.E.10.

Example 26 (Dowers & Howes, solicitors) is set in Spartan Bold and Saxon Black, and printed in black. Such austere treatment is suitable to the profession it represents.

Example 27 (Smith, Sons & Featherstone) is set entirely in Spartan Bold and printed in black. Here you have square treatment for block type, with sturdy treatment as a whole for the heading of general and consulting engineers.

Example 28 (John Dunster & Sons) is all in Bold Old Style, and printed in blue. This style is quite suitable for the ordinary requirements of a business such as builders, decorators and sanitary engineers.

Example 29 (Patrick Forbes) leans more towards artistic effects consistent with the occupation of a tailor and outfitter. The name PATRICK FORBES is relief stamped in gloss red, other details being set in Spartan and printed in green—on bluish green paper.

Example 30 (South-East London Auction Mart) has been set in a Black, Spartan Bold and Cheltenham, and printed in black. Here, again, we find a more stiff and formal style of setting freely accepted by such businesses, and it looks infinitely better and seems more suitable than the ornate style.

These Examples 23—30 have been selected from a representative collection sent in by Messrs. E. G. Berryman & Sons, Ltd., 82a-88, Blackheath Road, S.E.10. There is nothing pretentious in any of them—they are sound commercial propositions, inexpensively produced, and reflect a keen understanding of requirements of the various businesses for everyday needs. As such they are well worth reproduction here, because of the object lesson they present to the student of "printing with a purpose."

A great deal has been said and written of late about the unsuitability of certain foods for certain individuals. The old saw of "one man's meat is another man's poison" is as true to-day as ever it was, both in the concrete and in the abstract sense. Neither is one style of setting, in the same series of type, suitable for every kind of job. Treatment must vary according to environment and requirements. The wording may not lend itself without undue distortion by letter and word spacing. Suggestion goes a long way; a motor car catalogue requires firm yet tasteful handling—a modiste's brochure chaste and more delicate treatment. Each should suggest in no uncertain manner the nature of the product it represents.

It is, of course, quite patent that if we all gave expression to the same ideas for the same purpose there would crop up a monotonous style round certain classes of work in particular, and it is only right and proper that individualism should express itself wherever reasonably possible.

Mr. J. Lack, managing director of Messrs. Perry, Son & Lack Ltd., Dartford, has sent me a collection of work which expresses individuality of treatment in a refreshing manner. There is nothing pretentious about it—in fact, Mr. Lack himself says his firm is simply one of many hundreds of printers of utility work. (It is a pity there are *really* not still a few more in the same boat.) Personally, I think it is something more than that, because in leaving the beaten track it shows creative ability without making abnormal efforts to do so. All the work shows great promise—in the writing up of copy, treatment, and design—with *no* weird and wonderful types in the process, just the regular bread-and-butter series which can be made to answer for most ordinary purposes. This is all to the good.

DARTFORD TRADERS' ASSOCIATION

THE PRESIDENT and Mrs. W. F. POTTS
request the pleasure of the company of

at a SOCIAL EVENING in the
Conybeare Memorial Club, Westgate Road,
on Monday, Nov. 30th, 1925, at 7.30 p.m.

Music and Humour by Warwick Pryce
Short Talk during the evening by J. W. Bryce, Esq., Managing Director, Shredded Wheat Co., Ltd.

Refreshments. Business Dress.

EXAMPLE 31.

DARTFORD TRADERS' ASSOCIATION

THE PRESIDENT and Mrs. W. F. POTTS
request the pleasure of the company of

at a SOCIAL EVENING in the
Conybeare Memorial Club, Westgate Road,
on Monday, Nov. 30th, 1925, at 7.30 p.m.

Music and Humour by Warwick Pryce.
Short Talk during the evening by J. W. Bryce, Esq., Managing Director, Shredded Wheat Co., Ltd.

Refreshments Business Dress

EXAMPLE 32.

DARTFORD TRADERS' ASSOCIATION

THE PRESIDENT and Mrs. W. F. POTTS
request the pleasure of the company of

at a SOCIAL EVENING in the
Conybeare Memorial Club, Westgate Road,
on Monday, Nov. 30th, 1925, at 7.30 p.m.

Music and Humour by Warwick Pryce
Short Talk during the evening by J. W. Bryce, Esq., Managing Director, Shredded Wheat Co., Ltd.

Refreshments *Business Dress*

EXAMPLE 33

Among this little collection one specimen in particular caught my eye—an invitation card—and my personal knowledge of Mr. Lack leads me to believe he will not in the least mind my using this to illustrate a point, and throw out one or two hints. Of course, I do not expect everyone to accept or agree with my views; but a little chat round a subject is good for most of us, and I am indebted to Mr. Lack for providing the topic.

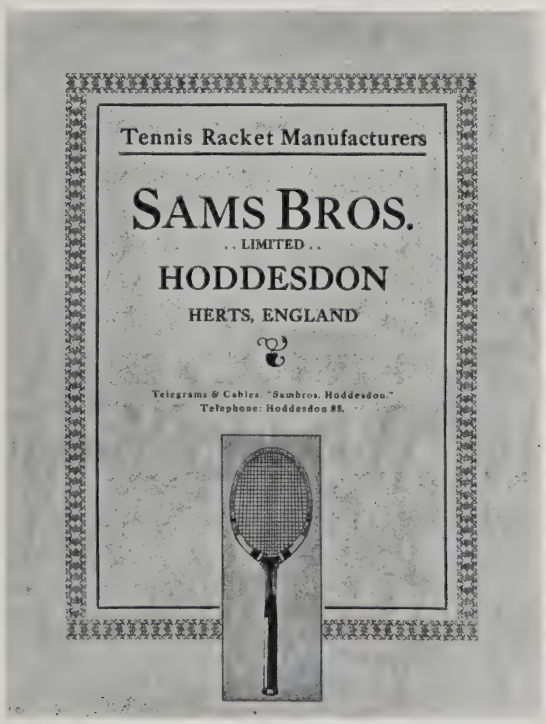
Example 31 is an invitation card for a social evening, set in Windsor Light Condensed, with a Saint George initial T. This initial and the two small lines at foot (commencing "Music and Humour" and "A Short Talk") are printed in red, the remainder in black, on white card 6⅛ x 4⅛ in. bare. No one can complain of this treatment; it is well featured, wilth plenty of white space. The present arrangement of the copy (no doubt as sent in to the printer) somewhat precludes the free and easy treatment so often associated with the setting up of this kind of work. In fact, I have tried it, and have come to the conclusion that such treatment, without some rearrangement or alteration of copy is not conveniently possible, otherwise the violation of certain guiding principles may take place.

What I should like to suggest, however, is that as the card is wider than it is high, and as there is plenty of space, it would have looked better if set in a normal (or square faced series) instead of in condensed type, and so conform to shape harmony.

Example 32 is the same job, constructed in exactly the same manner, but reset in the Verona, a series with more normal width of letter. This was the series available for use at the moment. I had it tried out; but Windsor Light, Baskerville Old Face, Chippendale,

"He who in his trade would rise
Must very freely advertise"
PRINTING
ADVERTISING being of such vital importance in the business life of to-day, we would remind you of the great advertising power of the Blotter, which by reason of its helpfulness is given a "right-hand" place on almost every business-man's desk ¶. For these—and for all your office Stationery and Printing—we have every facility to enable us to offer you prompt service, keen prices and satisfaction :: May we quote you?
S. G. MARSHALL
The Round Church Press
ROUND CHURCH ST.
CAMBRIDGE 'phone 844

EXAMPLE 35.



EXAMPLE 34

Trajan, Spartan family, Westminster, and many other series would have answered the purpose equally as well. To my way of thinking any one of these series would conform to shape harmony better than condensed letter.

There is another viewpoint worth consideration—not a principle, but a legitimate alternative proposal with a reason behind it. These invitations are general personal matters, and these in their turn may be associated with invitations in writing when the number issued is comparatively small. But in certain circles, particularly where a largish number are to be issued, the printed invitation card is more convenient and more correct. The use of a free and graceful italic is a great help in such cases, and, so far as typography is concerned, is frequently looked upon as the next best thing.

Example 33 shows the same invitation card set in Verona Italic with the same arrangement of type, except that the drop initial has been omitted. An invitation card is not an advertisement like a business card, so an attractor is not such a necessary element.

I like Example 33 best of the three; but neither Examples 32 nor 33 have been introduced to belittle Example 30—rather is it because Example 30 was a good piece of work, from which something might be learnt. All of Mr. Lack's work shows the same careful handling in conception and execution.

Another printer whose work I should like to mention is Thomas Knight, High Street, Hoddesdon. He has issued a calendar in fine, strong, permanent colours, and on each monthly tear-off appears a quotation with an excellent moral behind it. It will suffice to mention one: "A hen can sit still and earn a living, but men can't!" Mr. Knight doesn't sit still—he is all for progress and better printing all the time.

Example 34 (Sams Bros.) is a piece of his work. It is the cover of a medium quarto booklet advertising tennis rackets. Set entirely in Old Style No. 5 (a bold old style with a clean, firm line), it is clear and effective, with a strong yet dignified colour combination—blue black on crushed mulberry, with the rules and old flower border in deeper shade. It might be contended that the nature of the business should be in larger type; but the presence of the tennis racket minimises the necessity.

Much excellent work emanates from small country printers—Mr. Knight's work assuredly comes within this category.

Example 35 (Printing) is a practical piece of advertising from the Round Church Press, Cambridge—Mr. S. G. Marshall, proprietor. Printed in Old Face on antique laid paper 8 x 4¾ in. (*very* suitable in shape and size), it looks an efficient little circular, and is issued at an appropriate time to supplement the advertising campaign of the Federation of Master Printers, which has just entered upon its second stage. These little fill-ups have a very useful purpose, and cost little to produce—but it is the pegging away continually that does it.

"J. F. S., Printer," has sent along a crown 8vo booklet consisting of 70 pages and cover. The page dimensions are 22 x 38 ems of 12-point. About 44 pages are set in 10-point, 20 pages in 8-point, the remainder being devoted to advertisements. Just a straightforward, everyday job, which one would think any practical estimator could price up. And yet I am assured the quotations ranged between £12 12s. and £40 for 500 copies! Surely this is a glaring instance where installation of the costing system would prove an inestimable boon to someone! Without going deeply into figures, I should say the composing room charges alone would come nearer to £20—and machine-set at that. So how the poor beggar who quoted £12 for the complete job was going to live on the profits is a part of the problem I do not propose to solve. Such matters as these should be referred to the Federation of Master Printers. By the way, the job does not bear an imprint.

APPRECIATIONS.

E. G. Berryman & Sons, Ltd.—The containers for your letterhead samples are most attractive, their contents very convincing. If I might be allowed to enter a criticism, the line related to the fine initial T at the head of the inside of the chocolate coloured container is very weak, and loses contact—it should be much stronger. This part of the design forms a heading to the remainder, and it is therefore less necessary to recede any of the words in the leading off sentence.

J. A. Cooper.—Thanks for February "Peck-a-Mite." What rich colouring on the front cover! Is your technical library (mentioned on page 6) open to your staff as well as to clients—if so, they are indeed fortunate.

J. Lack.—Your telephone pads are usefu in size, and give you a shout without hurting anyone else. The small blotter "Service" looks neat, but has too much in it—type is too small. "Three Recent Testimonials" is far better for this sort of stunt, and is quite enough. The letterheads are attractive.

S. G. Marshall.—Your calendar is quite good; but strong type and strong colours make the stock look weak. You will notice that the date pad, apart from contrast (slight as that is) with its background, looks more natural because it is deeper in colour. The auctioneer's poster is first class.

Harold A. E. Pearce.—Thanks for calendar. It is chaste, yet very business-like, and could hang in almost any business house and not look out of place. The monthly blotter and envelope stuffers are carried out in the same style of pure typography.

In concluding these notes, I should like to adapt the slogan of Wolseley Motors, Ltd., and say to my fellow printers: "*Print* up to a standard, not down to a price." There is too much of the latter going on—the customer is too frequently encouraged to expect the former at the cut price, which does nobody any good in the end.

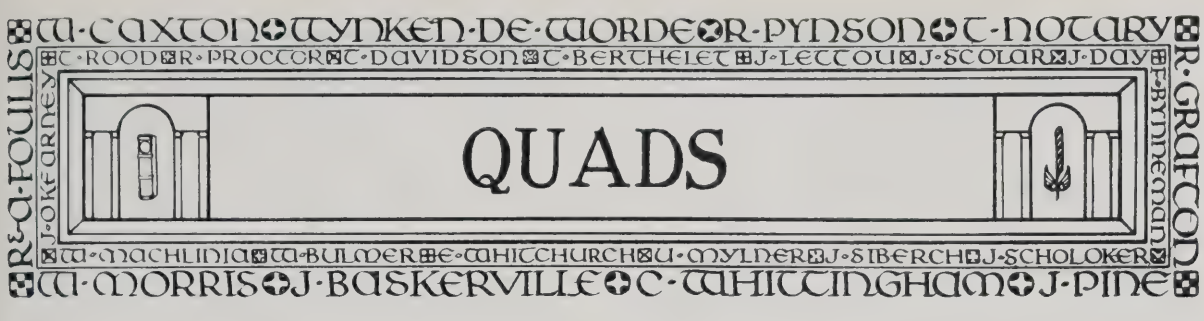
Printers are invited to send in specimens for review in "Craftsman's Corner." Noms-de-plume may be used if preferred. Address to H. Naylor, 8, Aubert Park, Highbury, N.5.

Business Efficiency

The number of duplicating machines and what one may call amateur printing apparatus on show at the recent Business Efficiency Exhibition are an increasingly bold challenge to the jobbing printer.

There was a German machine, based on the lithographic principle in the matter of duplicating. An endless number of copies on metal sheets can be taken not only of typewriting, but of anything else. The Gammeter Multigraph had a machine that will print a twenty-four page booklet. Gestetners showed a duplicator that can be employed in the production of office forms that used to be put out to the local printer. The Roneo folk need no special mention, since the work of their machines is so well known. Printers' engineers are apparently realising the competition in this direction, since among the exhibits in this Business Efficiency Exhibition of office appliances there was at least one printing machine in actual running order turning off all kinds of printed matter. But even this, we take it, was being offered to the public.

Masses of simple work are now being done outside the printing trade, and it will be interesting to see what is done to bring the users of these printing machines within the terms both of the Factory Act and Trade Union rule.



"PHYSICIAN, heal thyself!"

OUR Sunday papers are increasing in size, but why, oh why, was it not possible for ambitious and competing newspaper owners (who sincerely enough instruct us to be British) to defer enlargement a short while, so as to permit of the very big sum which had to be paid for newspaper machinery, being spent in Great Britain?

ENGINEERING being in its bad state—skilled middle-aged journeymen engineers having to take home only £3 or less for the week's ordinary hours; their useful labourers having, of course, taken home even less—what a grievous pity that tens of thousands of pounds should have recently been spent on American rotaries to make possible a London newspaper enlargement.

THE rotary newspaper machines made in Great Britain are efficient. One provincial daily newspaper which relies solely upon British newspaper rotaries made nearly £200,000 profit last year.

ISLINGTON, in which London borough I live, is having its "Islington Shopping Week." Congratulations to Sir Charles Starmer on the great supplement he has spiritedly issued this Saturday (March 13) with The Islington Daily Gazette, to mark the opening of the week. Congratulations to the Capable—no, Cable Printing Company—either word would really be correct—of Cross Street, Islington, who have rushed out a many-paged, brightly-coloured, much-illustrated official handbook of the "week." Its managing director (Mr. Thomas Want) and I are business friends of nearly forty years' standing, and it is interesting to me to meet him in this connection, and to find, too, that his company has acquired an Islington and Holloway weekly newspaper. Congratulations also to the Mayor and Corporation, including Councillor Dudley (who is one of us) upon their valuable aid to "Islington Week."

I HAVE just listened to the Mayor speaking from a wagon at a busy street corner and making his appeal to all and sundry of Saturday passers-by to purchase Islington goods and so help the spread of employment. Solomon in all his glory was possibly less gorgeous than Islington's red-robed Fathers. The bit of municipal pageantry, the band and the procession, and the many flags were quite all right. Good luck to the effort. Go, thou, and do likewise. Or perhaps, in one respect, better.

THE Mayor assured his hearers that goods would be found cheaper in Islington than elsewhere. I daresay he had a good many docketed facts to support this statement, but the appeal might have been higher and broader.

THE trouble is not that the public is mean or grudging. The trouble is rather that it is bewildered.

NOW another topic. Red ink, please, Mr. Pressman, for the paragraph. What! You can't? That's a pity. Of course, red inking means a second impression, but I hoped you'd have time. You haven't? Well then, this month I'll simply ask the reader to "see red."

THAT is, to see danger ahead. Danger of craft deterioration. Danger of self-reproach.

IT is a dangerous thing in this time of the country's sore difficulty, with 30,000 youths unemployed and in danger of following blind-alley occupations, that the printing craft is apparently not absorbing all the youths it could absorb. Master printers are not even taking all the apprentices they are free to take in conformity with trade union agreements.

WE must cure that apprenticitis disease.

MR. A. E. GOODWIN has rendered very many services of great value to the craft, but none have exceeded his service when lately in the North of England he dealt with this matter. He spoke of approaching conferences with the unions upon apprenticeship, and he gravely impressed that a serious responsibility rested on any industry which in a time of so much national trouble did not offer all the facilities possible for training as many craftsmen as the industry could absorb.

IF trade union regulations had the effect of restricting the number of apprentices to less than the craft could absorb without deterioration of standards of living, then clearly the trade union regulations should be revised.

AND would be; on the proper argument, being properly presented, in the proper quarters.

I HAVE had experience of a trade union proving amenable to reason and changing a decision responsive simply to reason. I could not join in with those who cry, "What's the good of argument with a union?"

I DON'T know if the opossum up the gum tree managed to get down in time or whether it was shot. I do know some non possumus people who are always proclaiming that they are up a gum tree, and why they don't get shot puzzles me. "To times of danger earnest men belong." Non possum folk are folk we can do without.

I NOTE that the eight trade unionists for whom The Daily Mail is paying the costs of an American

visit have already visited in New York district the Brooklyn Edison Co.'s works and the Mergenthaler Linotype Co.'s fine factory. The former company employs 8,500 in supplying light and power to 2,500,000 people. Their profit-sharing methods seem virtually to be those which Mr. Cahusac operates so successfully in the case of the Solicitors' Law Stationery Society in London and elsewhere. They receive a dividend on wages up to a maximum of 8 per cent., varying according to the length of service, and practically corresponding to the dividend 8 per cent. paid to shareholders. The Brooklyn Edison workers can take their dividends if desired in shares of the company at par. Some lately got at £20 shares selling in the market at £28.

The Mergenthaler Linotype visit seems to have been rushed, and hardly anything is reported in The Mail about it. I am sorry for that. I can say from gleanings I made in this fine factory that a great deal is done for the staff; that particularly they get help in regard to house purchase; and, I think, in regard to insurance.

The Brooklyn Edison Company makes £5,000 a year loss on its works restaurant.

The average American workman has nearly 4-h.p. of generated gas or electricity at his elbow. The average British worker has at his elbow nothing like so much. Nor is it easy to see how this can swiftly be altered. Unless someone will transfer to us the Niagara Falls or the waterfalls of Norway or Sweden. Water-power is a great help towards the cheapening of electricity.

I am selling off all my blinkers. What offers per pair? I've no doubt it is well to concentrate one's attention. It is well to canalise the stream of one's outflowing energies. But you may over-concentrate; you may over-canalise; you may handicap yourself by your blinkers.

"Eyes front" is good counsel at times and seasons, I daresay; but the great generals of the world have been panoptical, with eyes all round their heads. They have sought the simple course, like Marshal Foch, who has said, "There is nothing like the simple for success." But they've looked all round to see what was the course that was simplest and best. And have looked all round for the general gleanings of the quiet eye.

Without becoming great generals, we may cultivate the art of outward all-round observation. One thing I've been observing of late for any organisation or other hints for our own craft has been the Home and Colonial Company, with its thousand shops and its 5,000 staff. It has, I believe, acquired of late the majority shares in the Maypole Dairy Company.

I'll prove pretty well anything you like about the Home and Colonial. At any rate, I'll give you some sort of evidence in favour of pretty well anything you like. They must surely be flint-hearted capitalists, for they ordinarily turn all their staff on to the street at sixty years of age, except in cases where they consider they have a special cause for asking a man to remain. They must be grabbers of every bit of business they can lay their hands on. They must be cheese-paring and sweating, for they have been paying 27½ per cent. now or lately on their ordinary shares. And no doubt they have a board composed of retired officers or some other non-practical men who are entirely dependent for their success upon hard-worked servants.

But then I can give you chapter and verse for something quite different. I can tell you that the Home and Colonial board of directors is very largely, I think, almost entirely composed of ex-employes; of men who have been buyers or inspectors or responsible in other offices. And as to that age of farewelling being fixed at sixty, what has happened has been that the chairman or managing director formed the opinion that unless a man retired at sixty he was not likely to have the enjoyment of his comfortable pension that he ought to have. One man having just reached sixty has lately left the company after serving it for over thirty-five years. In his particular case the retiring pension is about £300 per annum. There are worse things than being turned into the street at sixty with a pension of £300; or even with a pension of fifty or so pounds less; which no doubt is more like what would ordinarily be received. This particular man's case was a little exceptional.

Not long ago the company found themselves possessed of about half a million pounds of hard cash. Thereupon these peculiar sort of Gradgrinds voted £100,000 straightway to staff pension funds. Of this £50,000 went to the further strengthening of the fund already earmarked for those whom they recognised as pensionable; and £50,000 was devoted to assisting with pensions or in other ways such employes as might meet with death or some misfortune in which monetary help would be greatly needed, but who were not eligible for their ordinary pension scheme.

The moment any employe of the company marries, he is, I understand, insured—automatically, so to say; *i.e.*, without medical examination. The minimum amount for which he is thus insured is £100, and the maximum, I believe, is £250.

The company, which you remember has been paying 27½ per cent. dividend lately, allowed existing shareholders to buy fresh shares at 30s. a share. It would not put the price higher, but 30s. was so much less than the market value of the shares that a purchase meant that a premium of about 175 per cent. was immediately obtainable.

The dependents of any servant dying while in the company's employ appear to be very generously considered. A death occurred some time ago of a man who was considerably under the retiring age of sixty. His widow was communicated with, and soon received a gift of something in the region of £500. The basis of this no doubt was the £250 insurance. I could add particulars of something more that was done in her case to help her with her children's education.

We in the printing world may take note of one or two things about this company which carry suggestiveness and significance.

The company has been enterprising and alert. It has certainly not been affected by what Sir E. Hamblin, the vice-president of Barclays Bank, calls "The Heresy of the Limited Market." It has never worried itself as to "not having any chance to get beyond such and such figures, do what we will."

It has done a great thing in expansion, and a great thing in liberal treatment of its employes. I think it is the most prosperous of all the companies doing its particular kind of business in the provision world. At the same time, it has not grabbed every kind of business in sight, nor even sought to retain all kinds of business. On one occasion it deliberately, as I understand, concluded against the continuance of a particular kind of business for which it thought a rival house was better equipped; not from mere quixotic goodwill to that rival house, but simply because it concluded that dropping that particular kind of sale would not greatly matter, and it wasn't going to continue it simply to keep the other firm out.

The words "Start in" are important to utter and to act upon at the right time and place; but equally the words "Get out," or the word "Quit," may have its time and season. The considerate and wise men in business would seem to be the men who can say both.

Should printers copy the "Home and Colonial"? Well—give them enormous cash accumulations like that embarassing half million, and you may see some interesting things done. When a printer had a hundred thousand or so to spare, he gave Waterlow Park to London.

But forced retirement at sixty! Why, bless my soul, at sixty printers are just beginning to get into their stride.

Automatic staff insurances like the Home and Colonial's, I think printers are adopting, or inclining to adopt, here and there. By the way, the Master Printers' Federation has adopted it for its staff. They can be insured without medical examination, provided all the staff are included in the arrangement.

I have encountered, and readers probably have also encountered, a case of a young fellow worried by, say, repeated malaria in service, and thereafter, declined by life offices. I have seen one such rejected man (one who has been working in our craft) maintain good health for five or six years after this rejection; and still regard himself as barred from life insurance. He might perhaps now be accepted on re-examination; but anyhow, he would come in with an omnibus whole-staff scheme.

Here comes the Coal Commission report. The very foundations of our national prosperity are affected by the way coal is dealt with. Printers cannot be prosperous very long if the nation blunders here and now regarding coal. So let's try to understand something about it.

"More than 70 per cent. of the mines are not paying." Sounds like printing before 1913, when we went to the penitent form together and changed our ways.

"No subsidy in future," is one strong Commission urging. H'm! Rather crabs our chance of a fine subsidy for printing. And it would be so nice for all of us to be subsidising each other. Mr. Harry Maddox, who has written so much in the trade press, particularly about paper, or Mr. Joseph Goodman, of litho article reputation, might properly subsidise the writer of these notes; and I might subsidise them; and so on through all occupations. Our million unemployed could be set to work doing the extra book-keeping which would be necessary.

"Joint Committees should be set up." That's another Commission conclusion. Well, there certainly we have led. And costing reform is declared to be necessary. One to us, again.

Hours should not be lengthened, says the Commission. No doubt the physical conditions of coal mining constitute quite a special argument as to the ideal number of hours in the working day.

If hours were lengthened, the Commission says, the men would probably be disgruntled, and this would be reflected in their output. Further, Continental miners' hours would probably be increased, and it is probable, they think, that all that would be achieved would be a general lowering of the standard of leisure in mining countries.

If a reduction of wages is necessary it should (the Commission thinks) be made directly, and not indirectly by extending hours. If trade improved wages would rise; but the seven-hour day once lost would not be easily restored.

The Commission recommends annual holidays with pay "when prosperity returns." The mere contemplation will hearten the industry. How very timid some printers were regarding the introduction of paid holidays.

Then it is suggested that profit-sharing schemes providing for the distribution to workmen of shares in the undertaking should be made obligatory by statute. The Hazell scheme of profit-sharing operates on the line of shares being acquired on favourable terms and in convenient ways. The craft has pioneered there again.

Again—a welfare fund should be set up; and royalties should be mulcted in "a substantial contribution." "Welfare" means particularly plenty of baths for the miner. Printers have made some creditable advances in welfare-work.

In the States I found plentiful provision for baths, hot or cold, for one's workers, and the baths were on the works. But it has to be remembered that New York and the belt east to west in which most of the great cities are found, are nearer to the Equator than London, and the heat is greater.

The family allowance system should be introduced (says the Commission), with a pooling scheme to prevent married men with families being prejudiced in obtaining employment.

Theoretically the wage-worker's family burdens don't affect his wages. Practically, they do. Moreover, we want to hear of larger families—reasonably comfortable circumstances being assumed.

Benjamin Franklin was the youngest of ten children. He was also the youngest son of the youngest son through five generations in succession.

A while since I lit on a verse in Genesis or some book in the Pentateuch which told how So-and-so and So-and-so were children of So-and-so (a dozen or more sons or daughters in one family

being named). The last two children seemed to have fairly bewildered the parents as to what to call them. The list ends: "and Huppim and Muppim."

Poor little Huppims and Muppims of to-day; the children who "were not wanted"; who are just "too many"; who compel the other children or at any rate compel the parents to go without things they desire and perhaps absolutely need; who turn older children into a sort of premature fathers and mothers, and themselves also soon become a sort of fags. Poor little Huppim and Muppim. Pathos surrounds them.

Yet the human race is progressing. Little Huppim and Muppim fared badly enough in the past, and even Benjamin Franklin did not escape. They fare a bit better in these days of baby clinics and medical inspections of schools, and industrial welfare leagues.

Yes, and of more enlightened employers and more knowledge by employers of their staff. It is said that the old employer knew his hands individually. I fancy this feature of past factory life has been exaggerated. And anyhow, if the employer knew his men, they knew him; and I can quite believe that sometimes that was the trouble.

If Gradgrind knew all his men, his men also knew Gradgrind.

The modern mind we have just seen splendidly illustrated in the new Spottiswoode Institute and grounds at Colchester, and we have seen it in the cases of other firms.

"Waterlow knows his men," the Duke of York said about Sir William after visiting one of the Waterlow factories. And the staffs know the Waterlow and the Spottiswoode heads, and that's the best of it.

I wonder how often in past generations one could have noted such indications of comfortable relationship as are given by these few long-service mentions in one paragraph in the February 13 Newspaper World: John Sproston, 60 years in a Leeds firm; H. C. Clews, 58 years in print (with The Cornish and Devon Post); J. W. Haskin, 56 years in The Bristol Times and Mirror caseroom; Geo. Booth, 55 years on The Sheffield Telegraph; W. Gunn, 53 years on The Hereford Times; A. Harrison, 48 years with Bemrose's; S. Faulconbridge, 46 years on The Birmingham Gazette; W. H. Spicer, 46 years on The West Herts Observer. The late Mr. Ansell Hearn, mentioned in the same paragraph, served The Chatham and Rochester News for 60 years; and Mr. W. T. Bickerstaff was 52 years with the Liverpool Printing and Stationery Co.

Back to that Coal Report. I note that amalgamation of some mines is pronounced by the Commission to be desirable and practicable.

It prompts a speculative thought. Will the process of amalgamation be much further developed in the printing world in the next ten years?

I incline to think (basing on some recent happenings) that "working arrangements," "gentlemen's agreements," and "exchanges of shares" and things of that sort are as likely to be effected in the printing or newspaper world as formal complete amalgamations.

Some amalgamations have brought disillusionment, and, though the heart knoweth its own bitterness and directors try to keep their disappointments to themselves, murder and dissatisfaction are things that will "out."

Indeed, disappointment is apt to write itself in the face. "The show of thy countenance doth witness against thee."

Local authorities, I read, should be empowered to retail coal. Is there a probable parallel there?

Hardly, I think; while printers continue to practice their art serviceably and with fairness. National or municipal trading in coal—in a thing that nature has made—is much more understandable than such trading in printing—a product of art and of mechanical skill.

The Commission are dead against nationalisation, by the way. For one thing, they opine that the workers' representatives on the Consumers' Council (proposed to be set up in connection with the miners' nationalisatoin scheme) would be less anxious to keep down the price of coal than they would be anxious, through a sense of labour solidarity, to keep up the miners' wages.

I am glad to read that "no basis is left for any general charge of 'ca' canny' against the men directly concerned with coal output."

I have said that the Commission considers that better costing is needed; and I may add that it thinks there is still a good deal of inefficiency in the working of some mines.

I wonder now, if a competent Commission sat for some months hearing evidence from all parties about printing operations, whether they would not report the continuance of a good deal that was inefficient, or at any rate uneconomic, in our craft.

As regards mining inefficiencies, I note the view that far too many steps are required to be taken daily on some workings; that there is insufficient mechanical haulage, and there are bad roads.

In the printing world inefficiency is at times manifest in, say, an unbalanced plant equipment; and in some one department lagging utterly behind the modernity of another department in the same firm.

Folding equipments, for instance, have perhaps been among the most inefficient uneconomic factors for now quite a long time. Inadequate cutting power and cutting speed may be another. Adherence to flat-bed litho instead of welcoming offset as at least a companion method, is yet another—even at this day.

The Commission thinks piecework payments should be extended as far as possible.

Before I leave the coal subject I note one thing more or less common to our dissimilar occupations—it is the note of something like optimism with which the Committee conclude.

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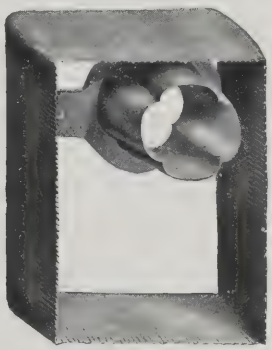

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Coal, it seems, after all, is not as black as it's painted.

Neither is printing ink.

One thing that gives the Commission good heart of hope is the absence of any animus against machinery or mechanical improvements.

The Commission also seems pretty confident of good results from a future policy of national agreements with differential local applications.

How like in their unlikeness—Coal and Printing. Two most dissimilar things; yet both apparently improvable along much the same lines. And printing has pointed the way.

The Commission propose a wage change which does not affect the minimum or subsistence wage, and does not, as I understand, alter the amount the miner can earn when the industry is doing well. What they say is that it is indispensable that after the general principle has been discussed nationally, there should be power by local agreements to alter the " minimum percentage addition to the standard rate of wages " fixed in 1924 at a time of prosperity.

Anyone who really wants to know what Marxism in its earnestness and its confusion essentially is, need not labour through Marx's monumental " Capital." It will serve fairly well if he will buy " Value, Price and Profit " (George Allen and Unwin, 1/-). Marx prepared " Value, Price and Profit " for a General International Congress held in 1865. He did not publish his first volume of " Capital " till a year or two later. Then it contained this " Value, Price and Profit," I think, practically unaltered, as a section.

The Labour Publishing Co. have just brought out for 2/6 (1/- paper) a little book by Mark Starr, " A Worker Looks at Economics," which a New Leader reviewer says is written with unusual powers of persuasion, and which also I think deals mainly with Marx.

The M.P. Federation might have an economic circle and help members to keep informed as to books which influence or seem likely to influence the public mind. Where such books are deemed to be at fault, it might assist with critiques, such critiques as admirers of those books would be likely to recognise as calling for answer.

Re Marx again, I see that the Master of Balliol (Dr. A. Lindsay) has published a little 2/6 book, " Karl Marx's Capital." It appears as one of the World's Manuals issued by the Oxford University Press, Oxford. Oxford and Cambridge are not living in the past to-day, if ever they were content to do this. At Cambridge the undergraduate finds his economics professor inviting him to reason as to whether our bankers have been right and we should above all things improve our credit and our savings, or whether Maynard Keynes (who wrote the Economic Consequences of the Peace) has been right; and we should above all things to-day improve our trade and let our credit take care of itself.

And now to a very different topic.

I have just been listening-in to Alan Cobham's simple, manly, typically British talk. He tells how his British-built machine carried him to the Cape and brought him back.

Francis Drake heartened up doubting countrymen by his bold " adventuring," and Cobham does the like; and in a better way.

Will any doleful dumpers kindly stop reading, and shuffle off to their armchairs and yawn over Britain's oncoming doom. But you others, just listen to bits from Cobham as I jotted his words down.

" I really think it has been worth while. We have achieved two things we set out to do, if possible—to make an imperial airway survey flight, and to test our aeroplane and equipment; and to make sound British aviation propaganda; and indeed to enhance the prestige of British aviation throughout the world."

Not a printing topic. But the Caxton Editor, I'm very sure, will accord an inch or two to congratulating this glorious fellow countryman, and to congratulating ourselves upon this latest vindication of our ancient repute.

It may hearten us when we are up against it to think of these three men gallantly crossing 2,000 miles of dense forest. " We simply had to fly over that; there was absolutely no chance of landing anywhere."

Or of their crossing the Mediterranean in a land machine, and failing to see the island they were making for, and faced with death. Or again of their being suddenly confronted with the danger of landing in the desert, where they would almost certainly have died of thirst.

Another phrase or two. At—I can't spell the place—" We realised the terrible hardships Dr. Livingstone must have gone through." Again, on the machine sticking very badly: " We were determined to do our utmost." " I knew that once I had worked up sufficient speed the wheels would not have time to sink." (He tried that swift taxiing.) " I think it was the worst take-off of the whole flight. We *staggered* into the atmosphere." " We had continual dodging of rainstorms." "We just scraped over the trees."

" We had lost three days. We determined to try to make up on the following morning, taking off early again."

" In one place it was impossible to put our face over the machine; the heat was about 160 degrees in the sun."

And *re* a dust storm: " I climbed to over 12,000 ft., but we were still in the dust "—and could not see the ground. " The desert and the sand merged into one; there was no horizon." " Our engine was white with dust; the air intake pipes were full of sand, but it did not seem to choke the carburettor. We were quite surprised it had run so well under such conditions."

I will not dwell upon it. Let the great story tell itself. Let it hearten every one of us.

I FEEL troubled about Hoe's. It is such a good firm. I have had exceptional opportunities of judging, and I think highly of the new men at the head of Hoe's. I believe they are keen on the well-being of their staff. They want to see wages increased, and that substantially. I wish the 900 engineers knew their chiefs more intimately; knew them even as I know them. If this page comes to the eyes of any of the 900, as probably it may, I do bespeak a different, a friendlier, a more open-minded attitude towards the new directors.

IT is a great mistake to think that American business men connected with large British business affairs are content to see themselves paying British engineers such money as £3, or anything like £3, a week.

THE new Hoe directors will remember, too, how these men have been feeling the iron entering into their soul. They probably feel very sore at what they possibly call a hold-up. But might not you have been tempted to do the same if fortunes had been reversed?

WELL, the Hoe men have gone back. May all at Hoe's go forward with a new and more hopeful understanding of each other.

TO my mind, it all connects with our national blunders through seven years. We played the fool at Versailles in treaty-making. We first procrastinated damnably. We left Germany for a very long time without any sort of definite idea as to what was to be expected of her. And when we did get down to it, this was something like what happened.

GREAT Britain to Germany: Please pay £12,000,000,000 or £10,000,000,000. What; you can't possibly? Well, what about £7,000 million? No! Well, try £5,000 million. Can't do that either! Well at least try £2,000 million.

THAT was the sort of unreality farce. It meant putting off the continent's day of hope; and reasoned hope is the great energiser; the great employment maker.

A WORLD without hope did not recover itself, did not get busy, did not give orders to Great Britain, which depends on world orders. So then we began pouring out national money—my little bit and yours—to keep our unemployed. Doing what? Rat catching? That at least would have been something, and have saved some millions of waste yearly! No, doing nothing! In substance it has amounted to that.

"LET money fructify in the pockets of the people," said the greatest of the Chancellors of our Exchequer. This out-of-work money has not fructified in any pockets. It was right to honour our covenant and pay it. But the money has not fructified.

WE continued the blunder by shutting our eyes to the bad condition of agriculture and to the critical condition of the coal industry till we were forced to realise them. I mean that those who had a good chance of taking effective action appeared to be thus blind.

WE loaded ourselves with a one-sided war-debt-repayment responsibility. And now, after having four months ago seen a new hope created in Europe (ourselves, thank Heaven, largely to be credited with that happier condition), we—at any rate, our official spokesman—gratuitously complicates what was simple, compromises our national reputation for straight dealing, creates what The Observer I think rightly calls "a disgusting impression," and the last state of Europe in 1926 seems likely enough to be worse than its state seven years ago.

IN one black week, says The Sunday Express, again I think only too truly, "In one black week all the fears and feuds of Europe have leaped out of their secret dens and rioted in an orgy of treachery and intrigue which can hardly be paralleled in the crapulous annals of secret diplomacy. . . . The miserable nations are stumbling towards the final and irremediable catastrophe."

I DWELL on this because we can't intelligently appreciate the phenomenon of a Hoe strike without considering it, and considering the deplorable state of engineering and of the coal trade in their relations to the general condition of Europe.

NO trade can live to itself alone. And in general, business is much more and greater than mere huckstering—in its full significance, business is statesmanship.

IT is for you and me to realise afresh our individual responsibilities and powers.

"MAKE no more giants, God, but elevate the race at once." Thus Browning. I stress the latter part chiefly; for I like giants. But the elevation of the race, the development in ourselves of wider outlook and higher purpose and more courage, that is the great need.

THINGS might have been much better if we had paid more heed to Benjamin Franklin's appeals to the ordinary man, if we had tried to make ordinary common sense, as we conceived it, more vocal and insistent through the last seven years, and had tried to influence others also to realise and act up to a like sense of responsibility.

HEARTY congratulations to Mr. Howard Hazell on being the winner of the £250 prize offered recently by an enterprising publisher for the best essay upon the subject "How to deal with Unemployment."

I HAVE in the past thought that the printing craft was hardly giving the lead, which one of the most intellectual of all occupations might naturally aspire to give, to general industry. Happily this reproach is much less valid than it has been, and the change is largely to the credit of Mr. Hazell.

MY readers will remember that two or three years ago he brought out a book dealing with Costing in relation to Industry in general. That was one lamp held aloft by a printer in the general darkness in which the public were moving. He now holds up another. It is the more

pleasing to contemplate his public spirited efforts when one realises that while he has before him pretty well thirty years ere he will reach the age of either Sir Meredith Whittaker or Mr. Edward Unwin, both of whom may be said to be bearing their part in the full tide of affairs. None the less, he is of an age at which many successful men decide to cease labouring at the oar.

All the greater is our debt to him that he not only remains bearing a very successful part in the control of his business and in guidance to the printing community, but that he also gives so unsparingly of his strength in the service of his country, so greatly needing the help of her capable sons.

Frank Colebrook.

Standardisation in Binding and Lithography

At a meeting of binders representative of London, the country, and Scotland, under the auspices of the Costing Committee of the Federation of Master Printers, with a view to the standardisation of trade terms and definitions of various bindings, standard specifications for the various qualities of half-bound and full bound account books were tentatively agreed to, and an effort was made to arrive at uniform descriptions of the various qualities and operations.

Flush binding, including duplicate and triplicate books and limp binding were also defined, and standard sizes and thicknesses of account books were drawn up in accordance with the standardisation of paper agreement. Definitions of rulings were compiled, and suggestions were made for the uniform spacing of feint rulings on the point system.

Major M. Clowes occupied the chair, and the meeting expressed thanks for the draft proposals submitted and the preparatory work done by the Trade Rulers' and Vellum Binders' Section of the London Master Printers' Association.

A similarly representative meeting was held in connection with lithography, Mr. L. Wiles, Chairman of the London Trade Lithographers' Committee, presiding. The thorny question of free sketches was fully debated, and recommendations were made concerning how unused sketches should be charged, completed sketches when ordered by customer, speculative sketches and roughs. The practice of some firms of offering prizes for sketches came in for criticism, and methods of recovering the cost of stones and plates were discussed. A price list for commercial lithographic work and an enquiry into operational times in lithography are recommended.

These two meetings are the outcome of the sectional meetings on binding and lithography held at Buxton last year in connection with the Federation annual meetings, and after the conclusions of the two meetings have been reported to the Alliances a final report will be presented at the annual meeting of the Federation at Eastbourne on May 8th to 13th.

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Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

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Edited by A. E. OWEN-JONES

The History of Colour Printing*

By Mr. H. G. CLARKE, Leamington

IT was with some diffidence that I consented, when your secretary approached me, to lecture to you this evening. This diffidence was somewhat increased when I reflected that my audience would be composed of those to whom the Art of Printing was a daily companion. However, I fortified myself with the knowledge that in this twentieth century you would probably be so overwhelmed with the burden of meeting your income tax and the manning of your factories that little leisure would be left you to delve into the history and evolution of my subject, viz., "Early Colour Picture Printing Processes up to and including George Baxter." I intend in my lecture to-night to deal solely with colour printing as practised in England, and principally to deal with that art as applied to the production of pictures. Therefore, I shall make but slight allusion to colour printing as used for book illustration. And, again, I shall not have any time, nor is it my intention, to deal with the making of printing inks, or of paper, although both are necessary components in the making of a picture. Neither shall I weary you with a dissertation as to what country can lay prior claim to having produced the first printed picture. But, in passing, I would just say that your Association is to be congratulated on arranging such meetings as this one to-night, with exhibitions of our craft, which have historic interest. These meetings help to focus the public eye on the higher craftsmanship of our industry—for, I am sorry to say, nowadays it is only too easy for the public to think that our craft is solely a means whereby some particular newspaper is produced, with whose views you probably disagree, or, perhaps, as being the most convenient form of collecting one's debts. As your worthy President, Mr. Austen-Leigh, once ably put it: "It is small wonder that the ancestry of printing did not commence much earlier than the dates recorded in the fifteenth century. It provides some gratification to those of us engaged in the craft to-day to reflect that master printers in those days were great men, serving a great craft. Kings were not above taking interest in the affairs of the "printing house." Henry VIII addressed his printer, Richard Pynson, as Esquire in days when that title meant vastly more than the conventional courtesy of to-day; and we know that another printer received even the high distinction of being relieved from all attention of the tax collector.

Now to the serious side of my lecture.

Colour printing, like printing in black, has evolved three methods of expressing itself: Relief, Intaglio, and Planographic.

Relief printing includes such processes as printing from wood blocks, photo engraved surfaces, stereotype and electrotype plates. Wood blocks are the oldest of the three forms of expression for relief printing, dating as far back as 1423.

Intaglio printing comes next in order of date; from copper—and, later, steel—plates, engraved in such known processes as line, stipple, and mezzotint. Etching, aquatinting, and photogravure also come under this definition.

Planographic printing, or the class to which lithography belongs, comes last. Strictly speaking, there is no such thing as planographic printing, as the ink on the surface of the stone, zinc or aluminium plate stands in slight relief.

Many of the processes of colour picture printing have been evolved by a combination of the foregoing processes. Baxter's process, when the inventor applied for a patent, consisted of a combination of the first two of these three processes, of which more anon. Xylography, or the art of engraving on wood, intaglio engraving on metal, and the printing therefrom, are of ancient origin. But colour printing from either has been a difficult problem since their inception.

The earliest known example of colour printing in England—*not picture printing*—is to be found in the fourth part of the "Book of St. Albans." This colour printing has been credited by various writers to a "sometime schoolmaster of St. Albans," in the year of our Lord 1486. We have no time to-night to probe the mystery of this unknown schoolmaster, who is reputed to have set up his Press beneath the shadow of the Great Cathedral. We must be content with taking this example of the fifteenth century as our starting point for colour printing in England—*but not of picture printing*. A copy of this extreme rarity of colour printing in England is in the British Museum. I have many times examined this historical book, and I found, taking into account the appliances at the disposal of the printer in those days, that the register and press work were fairly well done. One curious point I noted was that the colour initials were printed first, and the black text printed last. This was exactly contrary to what the general run of printers—even those printers in other countries at the time this book was printed—would do. No reference, as far as I know, has yet been made to this peculiarity, but it is evident to the careful examiner by the fact that not only is the initial printed in colour, but also the rest of the letters of the word having the initial—these letters, with the exception of the initial, are then overprinted in black, together with the rest of the text. This can be seen through the imperfections of register.

The part of this book in which we are principally interested is to the Heraldic Shields. The colours used were red, blue, brown, and green, with black text. The formation of the crests of the shields is

*Lecture delivered at the Stationers' Hall, London, April 14, 1926.

shown by the cut-outs of the wood blocks. In several of the shields there appears to be a slight tinge of yellow colour. Some writers say this is yellow ink, others that it is done by hand; but I am convinced, from my experience of old books, that what has been thought to be yellow ink is merely the *oil* out of the other inks having stained the paper. From our point of view, these coats of arms cannot be construed as colour picture printing, although they afford the starting point of *printing in colour* in England. In point of fact, no English picture printing in colours proper has yet been found prior to Le Blon's process, or practically a period of 240 years after this first essay in colour printing.

Having now briefly dealt with the established date of printing with inks other than black, we will proceed to get into closer contact with our subject, and interest ourselves in the process and the man who produced the first printed picture in colours, as we know a picture. In the early part of the eighteenth century a process for printing pictures by means of three plates—printed in the positive colours of red, blue and yellow, superimposed—was invented. The method of engraving and printing used was *Intaglio*. This process was invented by J. Le Blon, who came to London about 1719, after many experiments in Germany, Holland and France. The form of engraving he used was *Mezzotinting*. This method was introduced into England as early as 1661 by Prince Rupert. The first picture to be engraved and printed in one colour by this process of engraving was a portrait of Charles II., in the year 1669, by William Sherwin, the son of a clergyman, born in Wellington, Salop. This was fifty years before Le Blon gave us his process of printing this method of engraving in super-imposed colours.

You will readily realise that during this transition period of fifty years mezzotinting had made great strides in the public favour in London. Le-Blon, therefore, found the ground prepared for him, and a public to some extent sympathetic. He also found supporters who had the entrée of the fashionable art saloons, and upon their advice he took out a patent for his process (No. 423, in the year 1719). This patent substantiates the date, and gives us accurate evidence of the first picture printing in colours in England. George I. was greatly interested in this new art, and gave permission for Le Blon to copy the pictures at Kensington Palace. With the help of the inventor's friends, a company was started in 1720, under the name of The Picture Office. Col. Guise was chairman, and the headquarters were at " Dutch House," Savoy, and a large staff of engravers and printers were employed. Portraits of George I. and Prince Frederick were first issued, together with some twenty-five pictures of paintings by the old masters hanging at Kensington Palace. These were priced to sell from 10s. to 21s. each. For a time all went well; shares of the company rose from £10 to £25. Eventually, however, the returns of the company from the picture printing fell considerably short of the costs entailed. Le Blon was deprived of his post as director, and ultimately the company went into bankruptcy. Arising out of the vicissitudes of the company, we get —from our point of view—one bright spot, inasmuch as it caused Le Blon to produce a book in 1722 entitled " Colorito," which, together with our increased knowledge of mezzotint engraving to-day, enables us tolerably to reconstruct his process.

The salient points of that process may be summarised briefly as follows: Le Blon first analysed the picture to be reproduced for its component colours, always bearing in mind that they had to be built up with the three positive colours of red, blue and yellow. Next he instructed his engravers that the different gradations of tints would, to a large measure, be dependent upon them, *i.e.*, as to the manner the plate was worked upon and the degree of graining given to it. If the plate was roughly grained the colour would sink into it deeply, and a dark shade would be produced; again, if the plate was lightly scraped, the colour would consequently only be lightly held, and a light impression would be the result. His engravers, working to these instructions, and Le Blon having dissected the picture for its colours, they then proceeded to engrave in mezzotint a plate for each colour and portion of the picture to bear that colour. Close examination of his pictures shows that the " whites " were produced by leaving the paper untouched, while for great depth of colour he utilised the super-imposition of all three plates. Le Blon used oil for mixing his inks, the same as George Baxter, but did not make it a selling feature for his process, as did Baxter. All three plates in their respective colours were printed one over the other, with careful registration—a task not so easy in those days as to-day. Le Blon's process of picture printing died out in this country about 1726, having been operated by him for a period of about seven years.

Like George Baxter a century later, we find that Le Blon had imitators who endeavoured to produce pictures by copying some of his methods, while carefully watching that they did not infringe his patent rights. In bringing to your notice the most prominent imitator of Le Blon, I shall introduce to you a process which was akin to Baxter's. This process was the invention of an Englishman named Elisha Kirkall, who was born in Sheffield in 1662. About 1702 he came to London, where for many years he was employed on engraving arms, ornaments, etc., in hard metal for printing in books. During this period he studied drawing at the new academy in Great Queen Street. Kirkall was also credited with the revival of wood engraving in this country in the eighteenth century. He was, moreover, the first exponent in England of the white line intaglio manner of wood engraving, afterwards brought to such perfection by that great wood engraver, Thos. Bewick, of Newcastle. Kirkall died in London in December, 1742.

The process of picture printing in colours, by Kirkall, in which we are interested, started in 1722, when he produced coloured pictures by engraving the complete picture in mezzotint—assisted by etching for the outlines—and printing it with a tone ink. Thus was the foundation or key plate. This provided the ground work, to which were afterwards added the colour tones by the superimposition of one or two wood blocks in the manner of the early chiaroscuro engravers. Thus we see that both relief and intaglio processes were used. With this method he produced several pictures. Walpole, in his Catalogue of Engravers, says of Kirkall's process: " He did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, and no imitators." Walpole's statement of " no imitators " was in the course of time proved to be inaccurate, for it will

be quite apparent to you, when my lecture is finished, that this process of Kirkall's of producing picture prints with a key plate, engraved and printed by intaglio methods, and then proceeding to add the colour-tones, engraved and printed by the relief method, will, in the result, be a compound print of both relief and intaglio methods of printing and engraving, exactly as in the process of Baxter.

Pausing for a moment to consider these processes of Le Blon and Kirkall, we find the old adage " That there is nothing new under the sun " impressed upon us. Take Le Blon's three-colour process; the only difference to-day is that we have the camera in place of the engraver for making the three-colour plates from which to print. So with Kirkall's process. Baxter's principles were much the same, the only difference being that he employed aquatint as the process of engraving, and, instead of using only two or three blocks, amplified them to twenty, and even up to thirty. I have stated that Kirkall died in 1742, and with him, like Le Blon, his process practically ceased, for it was not until after a peroid of nearly twenty-five years that picture printing, in several colours, as we are reviewing it to-night, again held sway; although during this period an essay of printing in proper colours was produced by means of woodcuts only. These were the work of John Baptist Jackson, and were published in a book. I pass over this man's work, as in no way can we construe it as being pictures in the accepted sense of the word.

After twenty-five years had elapsed we find a new process being evolved, and used for producing pictures. This process must be placed to the credit of Robert Laurie, who laid before the Society of Arts in 1776 a method of producing copperplate pictures in colours from one plate by a single impression of the press. His method was to ink the completely engraved plate with the different colours necessary to copy the picture by means of stump brushes. He contemplated using three forms of intaglio engraving for his plate, mezzotint and line. His method, briefly put, was this: the picture having been engraved, the printer was given a copy of the picture in which the colour scheme was clearly indicated. A ground tint ink was first put on the plate to indicate the details of the engraving. The positive colours such as red, blue, green, etc., were then inked in with the " dabber," each colour in its place as indicated on the copy. The flesh tints were then dealt with, this being the most difficult part of the process, very often a fresh ground tint having to be laid for this work. You will follow that great care had to be exercised that the various colours did not get into any portion of the engraving which did not constitute the colour scheme. Finally, all the colours had to be blended or merged into each other, where they met, in order to effect the completed picture. This was done by means of " wiping," and you will realise that the "wiping" process was as important as, if not more so than, the inking of the colours.

The most popular " collected " pictures to-day were done by this process of colour printing. I refer to the mezzotints and stipples, etc., of that great host of engravers of the late eighteenth century, such as the brothers Ward, J. R. Smith, William Nutter, etc., whose works after Morland, Bigg, and Wheatley fetch such commanding prices to-day. With the passing of these great engravers, pictures in colours from mezzotint and stipple plates became like the previous processes, practically lost, and may be considered to have finally ceased with the departure of Bartolozzi from this country in 1802.

Once again we find that the art of picture printing found a new method of expressing itself, concurrently with the fall of the foregoing process. In 1784 an artist named James Booth, of No. 6, Upper Thames Street (north corner of Golden Square), invented a method of copying pictures in oil colours, to which he gave the formidable name of polaplasiasmos. The statements at present published concerning this method of picture printing in colours are few and incorrect. They consist of one or two brief references in magazines, a few lines in the late Mr. F. R. Burch's " Colour Printing and Colour Printers," and a series of statements by the late Sir Frank Petitt Smith, endeavouring to prove that they were produced by photographic means, which appeared in the Journals of the Photographic Society of 1863. I have been investigating this " process " for many months, and from evidence discovered during this period I am able to throw much light on the processes used to produce these pictures. In reference to the photographic theories which have been adduced, the evidence I have collected completely shatters all such theories as being a part of these processes. I regret time will not permit me to produce the evidence in full to substantiate this to-night.

The discovery of certain documents bearing directly on this method of producing pictures some two years ago afforded me the first clue in the unravelling of the mystery which has surrounded this process of picture printing. On May 26, 1784, Joseph Booth, announced that he had discovered a method of producing pictures in colours without the aid of an engraver. He exhibited specimens of these pictures at his residence on the date in question, to which the public were invited. To announce this exhibition—for so we may call it—he printed a pamphlet entitled " A treatise explanatory of the nature and properties of Polaplasiasmos," or " The original invention of Multiplying Pictures in Oil Colours—with all the properties of the original paintings, whether in regard to outline, size, variety of tints, etc." My discovery of a copy of this pamphlet affords the first link in the unravelling of the process. It consists of 62 pages, devoted to the superiority of Mr. Booth's method of multiplying pictures over those produced with the aid of the engraver. In a few words I have condensed these 62 pages, and one point stands clear from them throughout, and that is " Polaplasiasmos," as he termed his method of multiplying pictures, was not the product of the engraver's and printer's art.

What, then, was his method? Quoting again from this pamphlet, it is abundantly clear that Mr. Booth did not intend the public to know. He says —calling himself " an inventor "—that he is " assured there are several people from the Continent now in this Metropolis who expect a patent to be taken out, when a specification would furnish them with information necessary to enable them to carry out the invention and establish it for themselves." We can rightly, I think, construe from these printed words that Mr. Booth was evidently no stranger to the fact that a patent, by means of its specification, disclosed to people the nature of any invention or process. Pondering on

this, I made a search of patent specifications prior to Mr. Booth's invention, to see if any method or process had been disclosed of multiplying copies of any articles whatsoever. My search was rewarded by the discovery of a patent for multiplying copies of letters or other writings. This patent was made absolute, and its specification available to the public in May, 1780, four years prior to Mr. Booth's method of multiplying pictures.

Let us now for a few moments turn our attention to this patent. It was the invention of James Watt, the engineer of steam engine fame, and consisted in the transfer by pressure of letter writing, with chemically prepared inks, on to paper. This invention was first made by Watt in 1778, and after perfecting it he finally applied for the patent of which we are speaking. In addition to these chemical discoveries, Watt also designed a special press for taking the copies, which was included in the specification of the patent. James Watt was in partnership with Mr. Boulton, of Soho, Birmingham, who was the commercial genius of the firm, and he took up this method of copying letters and the copying press with enthusiasm. We find that he demonstrated this method of copying both before Parliament and the Royal Society of Arts. The patent specification gives in detail the various chemicals used for making or mixing the ink, and for applying to the paper to receive the copies. Aided by the discovery of this patent, and Mr. Booth's too evident stress on the disadvantage of patents disclosing the secrets of inventors, together with a close study of an authentic "Polaplasiasmos," it did not require a great stretch of imagination on my part to arrive at the following conclusions: If certain chemicals applied to ink permitted copies to be taken, then certain chemicals applied to paints would do the same. Mr. Booth's method of multiplying pictures consisted of painting the picture in its various colours with chemically prepared paints. Then a sheet of chemically prepared canvas or paper was placed on to this painted picture, pressure applied, by any means whatsoever, and the result was another copy in all its constituent colours.

This then is the process—for one may term it so—of a Polaplasiasmo. In the Boulton and Watt collection at Birmingham many documents are extant, showing that Mr. Watt's invention of copy writing would not permit of more than three or four perfect copies being made. As my evidence is unfolded it will be clear that Mr. Booth also could not overcome this difficulty, and that probably after three copies had been taken from his painted picture it was of no further use for giving transfer copies. Undoubtedly the work entailed and the cost of painting the chemically painted picture, with only three resultant copies, would not make it a commercial proposition. Therefore it comes as no surprise for us to find a period of four years elapsing before pictures in oil colours, having for part of their process this invention, were available in any quantity for the public.

The next link in the chain shows Mr. Booth's invention undergoing a change of name and additional processes necessary to produce a large number of copies. This link was provided by the unearthing of a further pamphlet, written in 1788, by the same Mr. Booth. Its title is: "An address to the Public on the Polygraphic Art; or the Copying or Multiplying of Pictures in Oil Colours by a Chymical and Mechanical Process, the Invention of Mr. Joseph Booth." This pamphlet consists of eighteen pages, announcing the formation of a society called The Polygraphic Society, whose business it was to put on the market pictures produced by the Polygraphic Printing Process. I also succeeded in finding a catalogue of this society giving descriptions of eighty prints which they produced, and I will read to you the first three paragraphs of the preface of this catalogue:—

> "The Novelty of the Polygraphic Invention renders it necessary to inform those still unacquainted with its Nature and Advantages, that it is a new Art for Multiplying or taking Pictures from the Originals in Oil Colours, by a Chymical and Mechanical Process
>
> "This Art was, after many Years Labour and Expense, discovered by Joseph Booth, Portrait Painter; and Specimens of his Discovery (though attended with many Disadvantages, and in an imperfect State) were offered to the Public a few Years since under the Name of Polyplasiasmos.
>
> "But Mr. B. being persuaded that bringing this Discovery to the Perfection he was ambitious of, would be too great an Undertaking to encounter alone, he communicated his Wishes to a few Gentlemen of Respectability, who, being convinced that an Invention of so great Merit, if properly countenanced, would become an Object of national Advantage, and do Honour to our Age and Country, have united themselves for its Support under the Title of
>
> THE POLYGRAPHIC SOCIETY."

Who then constituted this Society? Evidence exists to prove that one of the principal members was Mr. Boulton, of Boulton and Watt, Soho, Birmingham; and at his Soho Works these Polygraphic Prints were produced under the superintendence of Francis Eginton, and were known as mechanical paintings. The Society's headquarters were in Pall Mall, London. Ten exhibitions were held there between 1788 and 1793. Mr. Boulton lost over £500 in producing these mechanical paintings, which fact, together with the death early in 1794 of Mr. Goddard, the moving spirit of the society in London, caused it to be wound up, the stock of original pictures, polygraphic prints, etc., being sold off.

The time allowed for my lecture is rapidly slipping by, and I have yet to deal with George Baxter and his process. Therefore, I must ask you to accept my statement that I have much evidence I could adduce if time permitted as to the construction of the polygraphic printing process, which I am now going to lay before you. One point I would make is that the documents I have, and have quoted, prove beyond doubt that polygraphic prints were the invention of Mr. Joseph Booth, and not Francis Egerton as others have stated. At the conclusion of my lecture I shall be pleased to discuss with any of my audience the two specimens exhibited of a polaplasiasmos picture, and a polygraphic print in two stages—one, a pull from the plate, and, two, a partly-finished printed polygraphic picture. These specimens have been loaned to-night by the Science Department of South Kensington Museum, by the courtesy of the director, Col. H. G. Lyons. The polygraphic prints exhibited are not completed specimens of the picture printing process. They were acquired by Sir Frank Petitt Smith (Curator of the Patents Department, South Kensington Museum), through an

agent of the Boulton family. They were discovered amongst a heap of papers rescued from the factory at Soho, Birmingham. They are what we, as printers would term spoils, being only partly executed for colour, and they have not had the final stage of the process applied to them to which I will refer later.

The impression that Francis Eginton was the inventor of the Polygraphic Print is probably due to the fact that he was taken into partnership by Mr. Boulton to produce Booth's original invention with the assistance of the mechanical process for the Polygraphic Society. The description given in the documents from which I have quoted state that a polygraphic print was produced by means of a chemical and mechanical process. The brief outline of this process, which I am now going to give will show that this title is a correct description. The process consisted of:—Firstly, the painting of the picture—with Mr. Booth's chemically prepared paints—which we know have all the properties of giving off a limited number of transfers. Secondly, the picture thus painted was used under pressure for giving its transfers on to copper. (As many, possibly, as three transfers could be made, which would thus give three key plates.) Thirdly, these transfers on to copperplates were then etched or bitten into the copper by means of the aquatint process. Aquatint is commonly termed engraving; in reality it is not so, simply being the graving or etching by tones with acid, or, in other words, as in these modern days one develops a photographic plate with chemicals, so this transfer picture was bitten into the copper with acid. Fourthly, the plate having been aquatinted and finally prepared for printing, the next stage was the printing.

No new method was involved or invented for the printing of the plate or plates thus made by (1) a chemical process, (2) a mechanical process. The printing was carried out exactly as I have described to you in reference to the mezzotints, stipples, etc., of Morland, Ward, Wheatley, and others, *i.e.*, to ink and wipe the plates with stump brushes in all their constituent colours. The prints thus taken off with the copperplate printing press, so well known, from these aquatint plates would by their process have a natural tendency to be rendered in flat tones. As many of the pictures copied were oil paintings, it was necessary for further treatment to be given to the prints thus obtained. The oil painting effect was acquired by treating the prints as pulled from the plates with a varnish and gum, having a strong mucilage, then impressing the prints so treated on to a canvas—leaving it under great pressure—when consequently the grain of the canvas became imparted to the paper print. Thus we get a very good imitation of a varnished oil painting.

This, in brief, is the process of a polygraphic print, or, as Mr. Booth described it, a chemical and mechanical painting. I have previously stated that in 1794 this method of producing pictures in colour died out, having been operated for a period of about six years. This brought to a close the processes for picture printing of the 18th century. Picture printing proper in the commencement of the 19th century was confined to the hand-coloured aquatint; and, as we are only primarily concerned with colour picture printing by means of any of the three known methods of engraving and printing, we will pass over this phase of picture production to the next known process of producing pictures in colours, by aid of the printer's art. This was the process of George Baxter, of whose prints you have seen so representative an exhibition this evening.

THE BAXTER PRINTS.

George Baxter was born at Lewes on July 31, 1804, being the second son of John Baxter of that town, who was a printer, bookseller, binder and stationer. He was both a letterpress and lithographic printer, having, for those days, a very good plant for both methods of printing. George Baxter, we are told by his brother, was taught the business of a practical letterpress printer. His natural inclinations were to the artistic side of our craft, and therefore he devoted his energies to drawing and engraving, on the then prevalent method of wood-cut engraving.

The first authenticated date we know illustrating Baxter's artistic leanings occurs in Baxter's "Stranger in Brighton, and Directory," of 1824. This contains as a frontispiece an aquatint plate of "Brighton Chain Pier," the inscription on which states that it was drawn by George Baxter. The publication date of this book enables us to know that George Baxter was, at the time of his first published drawing, 20 years of age. After the publication of this book, George Baxter, for a time, managed his father's bookselling business at Brighton, but the young man's artistic leanings could find no scope in this business. He persuaded his father to sell it, and returned to the Lewes Printing Office. Here he devoted most of his time to drawing and sketching; and as his father was producing at this period the second volume of the "History of Lewes," he was entrusted with the "Graver" and cut the Coats of Arms to the pedigrees. These crude efforts at wood-engraving made him keen to know more of this art, and we find, therefore, that he persuaded his father to send him to London in 1825, under the tutorship of a Mr. Williams. Baxter spent six months with Mr. Williams, and having then acquired sufficient practice in the wood-engraving art, returned to Lewes, and practised on his own at his father's business address as a wood-cut engraver. Lewes apparently did not afford him wide enough field for his talents, and he decided to migrate to London and set up in business in the Metropolis. Dates from Messrs. Harrild & Sons' ledgers prove that George Baxter commenced business as a wood-cut engraver and printer at Charlotte Street, Blackfriars Road, in February, 1827. During this period George Baxter became engaged to Miss Harrild, the daughter of the late Mr. Robert Harrild, who was a lifelong friend of Baxter's father. He married Miss Harrild on August 23, 1827, six months after he commenced business in London. Evidence abounds to show that Baxter built up a very lucrative business as a wood-cut engraver and printer from this address. With his business growing he took new premises at 29, King Square, Goswell Road, and so far as we know at present here it was his first colour print was executed.

In all the processes of colour picture printing which I have dealt with to-night, one remarkable fact stands clear: that each inventor commenced a distinct method or process in his first essay of production. Baxter's was the wood-cut "Butterflies," to which no doubt your attention has been drawn, exhibits the highest standard he attained with the pure wood-cut method. We will pass from this phase of his colour printing efforts with

this brief allusion, and proceed to examine his process of picture printing, for which he obtained patent rights for fourteen years, with a further extension of five years. It was in 1835, when he was thirty-one years of age, that Baxter developed and invented his "Picture Printing Process," which has so enhanced his fame to-day. This process was the combination of two methods of engraving and two methods of printing, to wit, intaglio and relief—more commonly known as copperplate and letterpress. The first step in his process was:—

(1) The picture which he was copying was engraved complete on a steel plate by the aquatint process, assisted, for figure production, with stipple engraving, and only on rare occasions did the plate have any graving on it by the mezzotint process.

(2) This plate was then inked with a tint ink, and impressions taken on the copperplate press. Baxter, having determined on the number of colours and tints it required to produce the complete picture as near the original as possible, proceeded to cut the various blocks by which these colours could be applied.

(3) These blocks were all cut by the relief method for letterpress printing. They varied from as many as twelve to in some cases thirty. The blocks were sometimes cut upon wood, but more often soft metal similar to the set on view to-night.

A very important point to note is that in several instances the same block was used to apply more than one colour or tint of ink. Take one of Baxter's most popular pictures, "Day Before Marriage." The yellow block was used for two colours, as were the violet, dark brown, and cobalt grey. In this print fourteen blocks produced seventeen different colours. Thus it is small wonder that a Baxter Print is so lifelike, compared with our three-colour process, when one considers that a Baxter Print oft-times consists of seventeen to twenty different workings of colour inks, unto a completely engraved picture in monochrome ink.

To cut these colour blocks, impressions were taken from the completely engraved steel plate, transferred unto the surface of the soft metal. These soft metal plates or blocks were, for all practical purposes, merely solid cut-outs. All the detail and gradation of tone was obtained from the intaglio engraved plate. Therefore, all the picture needed was its body colour applied by means of these solid colour blocks.

The genius of Baxter's invention consisted of his ability to split a painted picture into seventeen or twenty positive colours or tints, which when super-imposed one over the other would give a replica of the painted picture. This necessitated the picture being painted with the various sections marked to denote the colours required to produce the complete harmony of the colour scheme of the picture. The engraver would have this "colour sketch" before him, and with his transfer pulls on the wood or more often soft metal, because of its greater durability, simply proceed to cut same out in the solid. Baxter in nearly every case only used wood in place of soft metal for his blocks when the colour to be applied was vermilion and similar colours, because the metal surface affected the tone of the colour.

The time limit allowed for my lecture having now been exceeded, I do not propose to-night to explain the printing process of an intaglio plate or the printing of these solid cut-out blocks by the letterpress method, and the consequent registration of the various printings. Both methods of printing and registration are well known and practised to-day by the majority of those of us present. For a study in detail of the Baxter process I would draw attention to the complete Baxter print exhibited with all its constituent pulls from the various blocks; this item has been very kindly loaned by Mr. G. E. Lambert, of Solihull, Warwickshire; and in conclusion I would say that if my few words to-night should be fortunate enough to arouse added interest in the historical side of craft, and research into the methods of those printers who have preceded us, I shall be amply repaid for the time it has taken to prepare the matter put before you to-night.

Lithography in the Far West

MR. CHARLES F. TRAUNG, President of the Traung Label and Lithographic Co., San Francisco, who has been on a visit to this country, called upon us during his stay in London, and gave us some interesting particulars as to the specialised lithographic work done in California in connection with the fruit-can labels. These are printed in huge quantities, and the work of their production has been standardised to a point where perfect reproduction runs alongside great speed and simplicity of operation.

Mr. Traung is a member of the Lithographic Research Foundation of the U.S.A., which has already raised 700,000 dollars for the furtherance of the trade. Much attention is being paid to the question of apprentices and their training. The arrangement now is that boys accepted for apprenticeship spend a large portion of time at educational centres and vocational schools, and are paid an equivalent of about £3 a week in wages, with an increase every six months, so that at the end of four years he is getting quite a good salary.

As to wages generally, artists and transferers are getting fifty dollars a week, pressmen as much as 70 and 80 dollars. There is a great lack of intelligent and capable pressmen, and a reluctance on the part of the older men to adapt themselves to the modern methods made necessary by the use of photo-lithography.

Printers' Trip to the Continent

IN continuation of the policy adopted by the Printing Crafts Section of the Technical School of the City of Leeds, Mr. S. E. Bottomley is personally conducting a party of senior students at Whitsuntide to some of the principal centres of printing abroad. The tour includes visits to Lucerne, Zurich and Lugano.

A New Rôle for the Linotype*

FINE craftsmanship and endeavour know no limitations. In the study of modern printing there is to-day no great need to differentiate between the means adopted to obtain the desired result. Machine composition that only a few years ago was the unwanted child of the composing room has now, through the energy and enterprise of those responsible for its development, conquered all obstacles, and has proved by demonstration that it can successfully compete under suitable conditions in all the departments of the printing industry in which the older methods have previously held sway.

The makers of the Linotype machine, both in America and in England, realised some years ago that a progressive policy is necessary in order that the machine might be easily and profitably employed in a wider field than had formerly been possible. The volume now under review forms a definite landmark in the progress of linotype composition. It reaches a new limit in achievement, and is remarkable by reason of the policy that enabled its author to make the journeys that are described.

Mr. Edward Everett Bartlett, who has written and printed this book, is an outstanding character in the American printing world, and has had an unusual career. He began life as a wood engraver, and was one of the first to realise the potentialities of modern photographic processes of illustration. At the Bartlett Orr Press, New York, which he directs, the service includes every department of the printing craft. He is the director of Linotype Typography for the United States and Canada, and is Chairman of the Linotype International Typographic Council, of which Mr. George W. Jones is director in this country.

It was in connection with the scheme for adding to the equipment of the linotype machine a representative selection of type faces of both classic and modern design that Mr. Bartlett made several pilgrimages to Europe, during which he visited many of the most famous libraries and type foundries and other interests, both in this country and on the Continent, and he has given in this volume a record of his impressions. They are, therefore, an interesting commentary on the position as expressing the view of a prominent American printer rather than those of a bibliophile who has made the history of type a life's study; and their worth will be appraised from this valuable if unusual standpoint.

The introduction, by Mr. J. W. Muller, deals with the conditions under which good printing can be done: "The Gutenberg Bible, the first book, printed on a wooden screw-press, with the first, or nearly the first, movable type, still stands as one of the finest printed books. It does not owe that pre-eminence to the fact that it was produced tediously with crude equipment and with the pain of infinite labour. It is what it is because it was created with thorough understanding of what a book should be—a utility and a work of art.. ..... In the twentieth century, as in the fifteenth and sixteenth, the whole issue is that of applying what is vaguely called 'taste'—that conscious art which never loses sight of the purpose to be attained, and which unites knowledge, training and talent."

Perhaps the most remarkable feature of European typography in recent years is the originality of the designs of the type series produced by German type foundries. In Mr. Bartlett's view the Germans would have been better advised to base their designs more on classic models. There may be much in our author's contention, but on the other hand it must be admitted that in Germany there is the vitality of growing life as regards type design, with a recognition of the individual designers that deserves every commendation. Some modern German type designs may lack the beauty of old classic forms, but few designs produced during this modern period by the best German foundries can be described as eccentric or illegible; one at least has been selected as being worthy of inclusion among the American linotype new type faces.

The author has been greatly impressed by the growth of appreciation of good book printing in Europe, particularly in England, France and Germany. He pays a high tribute to the work of the private and semi-private presses in England, but notices especially the encouragement that is given in Germany to fine book production. He says that "their common people" are proud of the national art of the book, and not merely as a matter of national pride..... This respect for books has inspired an intelligent respect for the arts that produce the book. Therefore, the German publisher is encouraged by the definite knowledge of support. He can count on a public for the expensive book, and on a public for the good cheap book; and while the latter public does not demand rich materials nor the finer niceties, it does recognise an art that triumphs with crude materials."

The larger portion of this volume is occupied with a chronology of printing compiled under the direction of the author by Julius W. Muller, and gives the principal publishers and personages in printing history from the fifteenth century. This is conveniently arranged, and will no doubt be found useful to those who require a ready reference to dates and events of historic interest. The latter portion of the chronology deals with the nineteenth and twentieth centuries in England, the same period in France, in Germany and America.

In such a monumental task it has no doubt been difficult to maintain a true perspective and to preserve a proper sense of relative values, particularly as regards contemporary men and affairs, but we think it is a little unfortunate that a few names and events that have had their influence on modern typographic development should have been omitted.

We have left ourselves little space to deal with this volume as a piece of book production. It is entirely linotype, set in Caslon Old Face: the eighteen-point is admirable, but it would

*"The Typographic Treasures in Europe" by Edward Everett Bartlett. G. P. Putnam's Sons, New York and London, 1925. Large folio, pp. 185, illustrated. Price 8 guineas. Limited to 585 copies.

seem that in the case of the twenty-four point (small face) the final justification and alignment of the matrices must have been unduly hurried.

There may be details in the arrangement of the title page as well as in some of the pieces of decoration, which invite criticism in such an elaborate piece of work, but the book is a handsome production, and it has been printed on Rive's hand-made paper in a damp condition, so that a delightfully rich impression has been obtained. The press work, including the printing of the plates, is in every way admirable.

The "Law of the Jungle"

By FRANK H. GRACE

THE pamphlet on "Estimating" recently issued by the Costing Committee of the Master Printers' Federation is, in many respects, an excellent production, and worthy of special consideration; but when, on the ninth page, the author or authors set out to prove that price-cutting is always a disastrous policy, they depreciate the value of the book, because their arguments are unconvincing and unsatisfactory to the everyday printer. For those who have not seen the book I give the paragraph here:—

> "The policy of cutting prices to secure work means either a definite loss of legitimate profit, or a policy of overloading the prices of your best customers to counterbalance the deficiency. Cutting in to get a reprint from another printer is not business—a fool could do it—and it inflicts a permanent injury on the standard of prices. It may also have the effect of disturbing a business relationship which has taken a generation to build up. You wouldn't like your best customer upset by a quotation at a ridiculously low price; therefore don't practise price-cutting; it leads to retaliation—the law of the jungle. If a job or jobs worth £100 (including a profit of 20 per cent. on turnover) is cut in price, the increased volume of work required to make the same amount of profit is worth the careful attention of every printer:

If sold for:	Profit	Increased volume required.	Or next £100 must sell for:
£ s. d.	Per cent	Per cent	£ s. d.
95 0 0	15	33⅓	*105 0 0
90 0 0	10	100	*110 0 0
87 10 0	7½	166⅔	*112 10 0
85 0 0	5	300	*115 0 0

> *This would be a case of 'robbing Peter to pay Paul.' Could it be done, or would it be good business if it could?"

To me, the effort to maintain what is termed "a standard of prices" is futile, because every practical printer knows that there is not, nor ever will be, any such thing. We London printers know that with our high wages cost and heavy rates and taxes, we can never hope to successfully compete—on a purely price basis—with our provincial confrères: any more than, say, "A," with a totally inefficient and inadequate plant, can meet the prices of "B," who has a factory that is equipped and organised in the finest manner possible.

The effort to maintain an arbitrary standard of prices for an article which obviously cannot be standardised—for two pieces of printing are seldom alike—can have only one effect: and that is a general raising of the price of printing which is already too dear to meet the increasing and formidable competition of newspaper advertising propaganda. Something which is, I think, becoming a serious menace to the trade. Therefore, I submit that the question of cutting the price is one which every printer is bound to decide for himself, and I believe that on the whole the majority of master printers are quite capable of seeing to it that their businesses suffer no loss by so doing.

To ask a person to refrain from price-cutting because of the possibility of its disturbing existing business relationships is altruistic; for, after all, the essence of business is competition, and competition of the keenest kind.

Why do firms employ travellers? The fact of putting a traveller on the road can in no way *produce* a printing job. What *does* happen is, every new account opened by "A's" traveller means a loss to "B" or "C." The volume of printing required is fixed by the needs of the consumers, not by the requirements of the producers. In short, the "law of the jungle" is the law of modern business methods, the essence of which is competition of the fiercest kind. The only ethical rule we can demand to be observed is that we should at least fight like gentlemen, never decrying our competitors, but endeavouring to get the work on our own merits and the merits of our organisation.

Figures can be made to prove anything, but those contained in the booklet do not prove their case. Let us look at it from another angle, taking one department alone. Let us imagine we have ten compositors, and that an average non-productive time is 25 per cent., which through abnormal slackness goes up to 50 per cent. We will take the hourly cost at 5s.:—

10 men × 48 hours = 480 hours—120 = 360 at 5s. = £90.

If the non-productive time becomes 50 per cent. we get:—

10 × 48 = 480—240, therefore 240 hours = £60.

Now let us examine the *cost* of producing this amount of work, taking as a basis that it is made up of three equal parts—overhead, direct departmental expenses, and labour. In the first case we spend:

Overhead	£30
Direct expenses	30
Wages	30
	£90

and get £90 of chargeable work. In the second case, due to the fact that our overhead and direct departmental expenses remain almost stationary, however much work we do, we spend:—

Overhead	£30
Direct expenses	25
Wages	30
	£85

and get only £60 of chargeable work. In fact, we have lost £25.

Now suppose by a judicious price-cutting we can secure sufficient orders to keep our men fully employed. For example, if we can secure 120 hours' composition at 4s. per hour instead of 5s., produce £24 worth more work, and reduce our loss, assuming that the direct expenses will rise to normal—£6. Obviously, the more non-chargeable hours we have the less our profits must be or the higher our charges, and the more we can reduce the non-productive time below its general average the greater will be our profits or the lower our charges.

This question of price-cutting has been badly put in the pamphlet in question. Like most questions, it has two sides, and there are successful printers—shrewd business men—who claim that it is justifiable and sensible to cut prices on some occasions. I do not for a moment claim that indiscriminate price-cutting is defensible. The chief offenders in this way are those who possess an imperfect costing system—or no system at all. The printer who possesses a scientific system is able, if he desires, to "cut" the price with safety, because he knows just exactly when his profit ends, or, conversely, where his loss begins.

The great point to be noted is this: the printer who does not know his costs cuts the price in such a way that he drops not only his profit, but loses heavily on the job. The man with the cost scheme knows just exactly where he is and how much he can cut his price and still get a profit on his year's turnover.

Buyers of printing are not so bad as they are painted; and it is not every firm which is searching the market for printers who are willing to give their services away for nothing. The average advertiser seeks more for service than cheapness. Yet sometimes it is imperative that a particular job should be done cheaply, or not at all. If the regular printer refuses to reduce his estimate, the customer will probably call for another from a competitor, and the regular printer lets another into his preserves, and the customer gets the idea that his printer has dealt harshly with him. On the other hand, the work may be dropped entirely, and consequently lost to the trade.

The man who knows his costs can juggle with his figures with impunity, but to the cost-schemeless man to cut prices is to court disaster. The temptation, when work is slack and plant idle, to cut prices is great, and few printers, if they are business men, are able at times to withstand it. —Paper and Progress.

Obituary

Mr. William Vandy.—Following an operation, the death of this unique personality occurred on Sunday, April 25, at the age of 76 years. He was employed for many years as a compositor at Messrs. Taylor & Francis. His health necessitated his retirement from business some 16 years ago, and since that date his whole life has been devoted to the philanthropic institutions connected with the printing industry. The ardour with which he advocated the claims and needs of the societies with which he was so honourably connected was at all times an inspiration to his colleagues. He never spared himself in his ardent desire to help any good cause, and withal he was by nature of a retiring disposition, but nevertheless he was most anxious to praise the work of others engaged in works of charity. His activities included the chairmanship of the Printers' Medical Aid Association and the Sick Fund Union. He was a member of the Council of the Printers' Pension Corporation for 26 years, and during that period was also chairman of the Almshouse Visiting Committee. For many years every day found him visiting the inmates of the Almshouses, taking the utmost interest in every detail of the lives of the aged residents. Mr. William Vandy has left an unforgettable memory of a life wholly devoted to relieving the anxieties of his fellow creatures.

Mr. F. B. Curson, manager of Suttley & Silverlock, Ltd., colour printers, has been appointed a director of the firm.

The Alf. Evans Memorial Home, "Hazelhurst," Hastings, will be opened on Monday, May 17, by the Rt. Hon. Lord Riddell.

The majority of the North-Eastern Lancashire Federation of Master Printers was celebrated on April 28 at Blackburn, when the visiting speakers were Mr. A. E. Goodwin (secretary of the Federation), Mr. F. Waterhouse (Bolton), and Mr. W. H. Andrew (Ashton-under-Lyne).

Mr. E. G. Arnold and Leeds University

Mr. E. George Arnold will shortly be resigning the Pro-Chancellorship of Leeds University. He has made his decision, he says, because of advancing age, though he is but 60. He has been for some years managing director of Messrs. E. J. Arnold & Son, Ltd., publishers, printers, stationers and contractors for school supplies. In 1907-8 he was president of the Leeds Master Printers' Association, and president of the Federation of Master Printers, 1916-18.

Scholarship for Master Printers' Sons

A scholarship for the sons of employers—believed to be the first of its kind—has been founded by Mr. W. Howard Hazell, president of the Federation of Master Printers. It is of the value of £1,000, is designed to help young master printers to attend a whole-time course of instruction at a suitable institution, and will be administered by the Federation. It will be used to help the sons of smaller employers.

Wrapping Paper Duty

The probable effect on the printing industry of the proposed duty on wrapping paper threatens to work out very awkwardly. The real difficulty is that some imported paper is used for both printing and packing. The result is that any further increase in the already high cost of the product would undoubtedly lead to an increase in unemployment in the printing industry far in excess of any number which might be relieved by additional work in wrapping paper mills here. The President of the Board of Trade has already intimated that if the duty is imposed as little dislocation as possible will be caused to our paper-using industries, but the practical view is that it will be far more difficult to find a clear definition for wrapping paper as against printing paper than the authorities at present appear to realise. This view has been laid before the Board of Trade by Mr. Howard Hazell, Mr. E. G. Arnold, and Mr. A. E. Goodwin, on behalf of the Master Printers' Federation.

Pilgrim Stories from America

MR. A. E. GOODWIN and Mr. Owen-Jones (Editor of THE CAXTON MAGAZINE) still find fresh things to say about America and people glad to listen to them.

A very good audience assembled on April 19 at the Stationers' Hall, London, to hear them talk on "Printing Conditions in America." The meeting was under the auspices of the London Committee of the J.I.C. Mr. Woodgate Stevens presided.

Mr. Goodwin said: The condition of the printing industry in America is a big subject, and a month's visit to Canada and the States would not give anyone the right to speak with authority. It is a big country, still in process of development, its centres of population far apart, conditions varying in every way more seriously than they do in this compact little country of ours, and yet we know that anyone speaking about printing conditions here would be asked at once if he were referring to London or Edinburgh or Bungay. But we did have a unique opportunity of meeting printers from every part of America and of seeing conditions in many centres.

TECHNICAL TRAINING.

I do not, however, profess to having either had the time or the inclination to visit a large number of printing offices, or to be able to report fully on the development of machines or printing processes in America. The object of my visit was to study the methods of organisation, and more particularly the employers' organisation, on the other side, and I did secure a great deal of useful information which has been duly reported to my Federation. Here, however, I wish to give some of my impressions. We found that there was very little unemployment in the printing industry; but this is true of every industry in the States, and, as the printing industry is a good barometer of trade, there was nothing unusual. There appeared to be no actual shortage of labour either in any section, although I saw advertisements inviting young men to be trained as linotype operators in a six months' intensive course. In several quarters we were told that British-trained labour was very much appreciated, and many of those in authority were proud of referring to their British birth and training. But it is not possible now to make contracts on this side. So far as technical training is concerned, a great deal of attention is being paid to this problem, but efforts seemed to need co-ordinating. Technical schools and institutes are run by employers, by trade unions, and by the State or local authorities. The employes' organisation issues a great deal of educational literature for the benefit of the younger craftsmen, and model courses for apprentices are circulated. The lithographic section was raising a large fund to support a special educational scheme.

SPECIALISATION.

Specialisation on the part of employers is carried out more generally in the larger centres than here. One printer will specialise on business forms, dockets, advice notes. Another on catalogues, for a special trade. Many magazine printers touch nothing else, or those and mail order catalogues, which is a huge business. On the selling side more time and attention is given, and recent statistics show that the printer is also spending more on this than over here. Many employers appear to book work further ahead. I heard several say that they had sufficient to keep their works going for three or four months. A London printer recently stated he never had more than about five days' work ahead in the office, but the stream usually kept flowing in. In New York they depend more upon rush work.

With regard to methods of production, I did get confirmation of the idea that an American employer is more ready to scrap his machinery and put in new plant, though I think British printers are waking up to the necessity for a constant and regular overhaul of plant and machinery. It is often stated that America's ratio of machinery to man power is much higher, but in the printing industry it is illuminating to know that the latest figures show that the horse-power per 1,000 employed is 1,154 in America and 1,133 in Great Britain. So that we are not far behind in this respect. There is naturally a greater tendency to experiment in new methods and machinery wherever the wage rates are high; and yet America's experience corresponds with ours, that with the development of machinery wages tend to rise, because greater skill is often required to secure the best results from machines that become more and more expensive.

PAYMENT BY RESULTS.

I was also told that there was no reluctance to accept piece-work methods or other schemes of payment by results, and we saw a wonderful system in operation in Chicago, whereby if any job was executed in shorter time than a recognised standard the worker received payment for 80 per cent. of the time saved. The most remarkable instance of this I saw in the Government Printing Works at Washington, where they have the largest installation of linotypes and monotypes in the world. The management made an agreement with the trade union to pay one dollar an hour to linotype operators who produced 7,400 to 8,000 ens per hour, and a bonus of 5 per cent. to any who produced above that figure. The result is given in the year's report. The monotype operators were fixed at 10,000 and paid an extra 5 per cent. if they produced 11,200. The result was very impressive. At the second quarter all but 25 linotype operators and 17 monotype operators had reached the top class. The average number of ens set was 8,125, compared with 7,400 the previous year. There is definite evidence that, given increased wages, not only for piece-work but for three months' average output, kept up to a certain height, has produced very satisfactory results so far as output is concerned.

HOURS AND WAGES.

There are no national wage agreements in the States, but the national employers' organisation keeps a research department which records all wage changes. Trade unionism is strong in some centres and very weak in others, to a great extent according to how the major industries are organised. In New York 90 per cent. of the printing labour is T.U., and most of the other trades are similarly organised. In Detroit there are no agreements in force with the printing unions. The motor trade centred there is not organised at all. Three

years ago there was a request made for a 44-hours week, which was strongly resisted by the employers, and a strike lasted for two years and is said to have cost the employers and the unions £10,000,000 sterling. The result, however, was the continuance of the 48-hour week, excepting in New York, Washington, and a few other centres where the unions were exceptionally strong and newspaper and periodical production was considerable. That, of course, is a staggering figure, and shows how serious a struggle of that kind is to all concerned; but I think the Americans, whilst they realise the value of high wages, realise, too, that the effect of a reduction of hours is even more serious from an economic point of view than an increase of wages, and that was the factor which led to resistance being so strenuous. The New York printers on both sides believe firmly in stabilisation, as an agreement was fixed up in October, 1925, for an advance in wages to be made in October, 1926, and no further change either way to be considered until October, 1927. That shows the belief on both sides in the policy of stabilisation.

At the moment the open-shop principle appeared to be dominating the situation outside New York and a few other centres, but opinions differed as to how long this might continue. There are quite as wide variations in wages in the printing industry in the States as here, and I was surprised to find a difference of over 30 per cent. between New York and Philadelphia, a train journey of only a few hours. But the distances in the States between cities must prevent competition for ordinary commercial work. A group of periodicals was transferred from New York during the last dispute. Despite the higher wages paid, I was informed that in New York the volume of printing produced was still increasing.

The employers' organisation have an elaborate system for collating particulars of output, profits and costs, which are invaluable for the members and for labour negotiations. Some years ago a Printers' League was formed, which is somewhat on the lines of our J.I.C., but the movement naturally had a setback during the lengthy dispute I referred to, but there are leaders amongst the employers and trade unionists who look forward to a revival of interest.

Many employers and their managers have visited the States of recent years. I hope many more will do so. The Federation intends to organise arrangements for a party to go out in October to make a tour of printing offices and attend the Typothetæ Convention in Defroit in October next. Mr. Holmes, Mr. Isaacs, Mr. Naylor, and Mr. Bowerman have been across the Atlantic. Nothing but good can come from a closer study of the conditions over there, and from my experience I am sure anyone contemplating the trip would be assured of a warm welcome and could rely on being given every opportunity; and I do hope that one result of my trip may be to make it easier for others to get in touch with our fellow craftsmen over there. I shall ever look back to that month as a happy and useful experience, and look forward to seeing again many of the real friends I made during my brief visit.

DIFFERENT ANGLES.

Mr. A. E. Owen-Jones: A lady looking at one of Turner's pictures in his presence turned to him and said, "Mr. Turner, I never see sunsets like that." "No, madam," said Turner; "don't you wish you could?" As a matter of fact, I did not see what Mr. Goodwin saw. That does not mean that he is an artistic liar. It means that we are both telling the solemn truth. I did not see what he saw because I did not want to. I tell you frankly I was not concerned with how the printer did his printing. I am quite satisfied about the British printer. That is not where we break down. The general atmosphere of the printing world in America is one of great prosperity. There is no doubt about that. The men seem to have been so educated in the United States that printing is as essential as iced water and clam soup—and people feed on it. What I have to say shall be one thing about the master printer and two things about the man who does the printing. You will notice no hesitation or doubt in my views.

THE DIFFERENCE BETWEEN GROWING AND SHOWING.

The American printer is a creator of trade. You may say what you like about the size of America and its population. You want to get down to tacks far more definitely than that. America sells nearly six times as much printing as we do. There are not more than twice the number of print buyers there than here. When you make allowance for the difference of trade, the wide expanse of country, you still have a lot of leeway to make up. When I talk about the American printer being a creator, that is rather thrilling to me. It must be astonishingly thrilling to create anything. With the greatest charity in the world, one is bound to admit that the American is not unduly inflicted with modesty, but the more I saw of him the more ready I was to accept him in this rôle of creator. He has thought well through his own business. He looks with a naive point of view. He looks upon himself and his business as a service he can render to the community. He has laid down for his own guidance—I do not know that he knows this; I found it out for him—he has laid down three definite postulates, and they are as sound as a rock. These are they:

BASIC ASSUMPTIONS.

(*a*) He says to himself: The average buyer of print lacks knowledge and imagination. That is true enough; true of most of us, true of most people who buy anything. The American printer is one of the wise owls, and makes his money on people's wants more than on their needs. I need very little, but I want the Heaven and Earth. And wise people are able to sell me lots of things I do not need. The printer assumes that the man who has make a new monkey wrench does not know how to sell it. He is pretty well right.

(*b*) The second postulate is this: The average buyer will decide quickly on concrete and specific examples. Of course, he will. I want to see what I am buying, and I seldom want anything I have not seen. Just so with the American printer. He is not such a consummate fool as to go to the manufacturer of a motor-car and say, "I want your printing." What on earth is his chance of getting it? In America they do it differently. This man surveys the country and gathers around him his artist and his layout man and a commercial man. He has already got a real live index of every buyer in America. He lays his scheme out and prints some of it, and when he has got a complete selling scheme he goes to Mr. Motor-car Maker and says, "You want to sell your car; this is how to sell it." And there it is from beginning to end. A complete scheme. The fact is he sells his printing. That is the answer to it all.

He comes away with an order. They do not get it for nothing. They do not expect to get it for nothing.

They are a great people for exhibitions in America. One man told me he had a staff of men going round exhibitions. I asked him what they did. He said they saw people going to a booth and looking at a safety razor, and then being called away to another exhibit before he could properly examine it. His men would then come away and get a precise little pamphlet prepared and take it to that booth and say, "This is what you want to interest customers." And they would get orders for printing.

(*c*) The third postulate is that the buyer is looking for co-operation. This may be partly genuine; it may be partly bunkum. I do not know the proportions. But this I know—that the American printer conveys the impression that he is out to co-operate with the buyer of print in the extension of his business. And he will spend money in order to prove it. There is something in that. There are plenty of men in London who can do good printing, but are heading fast for Carey Street. If I could do good printing I should want to be able to sell it as well as I could print it. I would sit up o' nights in order to learn how to sell as well as how to print. I hope you will excuse my forcing this upon you, even if you think that is all I saw in America. But it was the biggest thing I saw so far as my academic interest in the printing trade is concerned. With these three postulates in his mind the American creates business. I am going to say this—the men in this country to-day who are not complaining about bad business are the men who are making business, creating business rather than sitting at home waiting for it to be brought to them.

THE PROSPERITY OF THE WORKER.

I now want to say two words about the working printer. I have said this in several places since my return from America. Everybody says I am wrong. Here is a whole page in an American journal telling me I am wrong. The people at home do not like it either. They say it is wrong, but that does not matter, because it happens to be demonstrably true—which is the only sort of rightness I have any room for. Therefore, I am going to keep on saying so. I am in a peculiar position. I am not a printer, not a capitalist; I am a working man, but not a trades unionist. Whatever right I have to speak on this, I am going to say these two things.

The first is that the employed printer of the United States is a very prosperous and satisfied man. It is the only place I have ever seen one. There he is earning big money. He goes to work in his motor-car. He is taking his missus out for long week-ends. He is revelling in life and working hard, and not troubling himself with the things that keep you awake. He neither troubles himself nor does he let you trouble him.

The second thing is that he is content to take a share of the profits of the industry on the increased output of the business. I am not going to enlarge on that. Mr. Goodwin has said that very well. But in America it is a system, not an accident. The harder they work, the more wages they get, and the better satisfied they are. That may be right, and it may be wrong. It is not my function to talk of right and wrong. It may be that the contentment and satisfaction is delaying the socialistic millennium, that new heaven and new earth which we are all looking forward to. They do not think so. They work desperately hard, and earn enough to play desperately well.

THE EFFECT OF HIGH WAGES.

Economic authorities in America incline to think that the United States is now showing to the world that capitalism is the most effective economic system to secure prosperity, and is therefore its own justification. Certainly, there is something to support this theory. Just now all classes in the country are saving money and making investments. The wages of the manual worker have approximated to the wage rewards in the professions. The general air of prosperity has set men thinking, and this is all to the good. Capital and labour have come together in a remarkable degree. Each frankly recognises its interdependence on the other, and this is having a decided effect upon trade unionism.

Mine is quite an unbiased point of view. If there is bias in my mind, it is against the things which forced themselves upon my notice. But it certainly seems to be that the Trade Union movement in America is fast losing its hold. It must and will remain as an organisation linking men in the various industries together; But not for the purpose of making war on capitalism. Indeed, the changes taking place in trade unionism in the United States is one of the most interesting phenomena of our time. The trade unionists of America seem to recognise the foolishness of interfering with the machine which works to their own advantage. The objection that capitalism made machines of the workers no longer carries much weight. Too much importance is attached, and too high wages are paid, to any real executive ability for this seed to germinate.

High wages in America has become an economic axiom. No great employer of labour there fears high wages. The working men themselves realise that the only way they can give real value to these wages is by increased output. Co-operation is replacing combat, and most discussions which take place between employers and employed are carried on in the spirit of equal partners in the general scheme of things.

WHAT WE NEED.

The only thing wrong with the printing trade in this country is that there is not enough of it. All the talk about better trade and brighter hopes reminds me of a story of a man in a barber's chair, with a thinning crop of hair, being persuaded to buy a bottle of mixture to put things right. When the bottle was handed to him he read the label, "Hope for the Bald." Then he handed back the bottle and said: "It's hair I want, not hope."

Costing

As in former years, if sufficient applications are made, a special class will be held at the London School of Printing and Kindred Trades on Wednesday evenings during May and June for the study of Costing. This class is specially arranged for employers, managers and those holding executive positions in the printing industry. Those desirous of taking advantage of this intensive course should make early application for enrolment at the School, 61, Stamford Street, Blackfriars Road, S.E.1.

Is Time Study and Motion Study of Benefit to the Composing Room?

By ERNEST PHEBY

THIS title, in itself a question, raises many more. Benefit to whom? The worker or the employer? What is time study? What is motion study? Are they necessary? One of the chief difficulties in the way of progress is the differing way in which the different parties affected look at the same set of facts. The object of this article is to get a clearer vision of *this* problem so that a definite statement may be made which, although not, perhaps, accepted by everyone, will form some common ground of understanding.

The employer considers every question from the point of view of the effects that it will have on the prosperity of his business. The employe thinks of the effect upon the source of his livelihood—the selling of his labour. At the first glance it may appear that these standpoints are opposite and antagonistic to each other, but a careful study of them will show that they are complementary, and not opposed. For instance, it is in the interest of both employers and employed that the cost of work done shall be brought to its lowest point. The lower charges to the customer will allow of a larger quantity of work being put in hand. This larger quantity means that the employer will have a larger total profit, although the profit per unit or job will be lower. To the employe there is the greater quantity of work to do, resulting in the taking of his fellows from the floating market of unemployed and putting them on to productive or constructive work. This again has its reaction (especially where trade unionists are concerned) in the smaller amount of money it is necessary to pay out for unemployment benefit, and in the larger amount which will be received as subscriptions. Further than this, the community as a whole benefits from the greater quantity of work, because the larger wage bill will be spent in a greater quantity of necessaries, in its turn providing work for a larger number of workers in other trades.

According to this, it may be argued, it is only necessary to lower prices to vanishing point for there to be so much work to do that the unemployment problem will solve itself. Experience, however, shows that there is a limit below which it is not possible to go in reducing prices. This limit is fixed by the costs which are incurred in producing the goods which it is intended to sell. These costs consist of: (1) Wages; (2) Materials; (3) General expenses. Wages cannot be lowered without injury to the trade—rather should they be raised, both in regard to the amount received by the individual and in total over the whole trade. This, however, does not mean that the wage cost per unit will be any higher than now; in fact, if the higher wages are to be possible permanently, the ***unit*** cost must be lower.

The cost of the materials cannot, for a printer, very well be lowered. If he cuts these (except by skilful buying and by taking advantage of all discounts), he will have to accept a lower quality of raw material. As his customers usually expect certain definite grades of materials according to the class of work, the printer is compelled to pay the prices asked—he cannot get concessions of any great amount from this source.

General expenses can be cut by the introduction of modern methods of routine, the employment of mechanical aids, where these are suitable, and the efficient routing of his work through the shops. It is in the extension of these principles, and especially in the study of operational times and motions in the composing-room, that we are immediately concerned.

The unit of value in the composing-room, in the greater number of offices, is the hour. This is the length of time upon which jobs are costed out. The total expenses chargeable to the composing-room are gathered for a period, and form a definite sum. The number of "chargeable hours" worked in the same period is also gathered and divided into the total expense burden. The resulting figure gives the average amount which it costs to operate one hour's chargeable work. Chargeable work is reckoned as being that work which is done as a direct result of the orders of the customer. These operations are composition, making-up, imposing, authors' corrections, and correcting standing matter. Jobs are costed out by multiplying the average cost by the number of chargeable hours that the job has necessitated.

But—and here is the rub—although a comparatively watertight method has been evolved for keeping track of these time units, there has not been evolved, at present, any method for bringing the time unit into definite relationship to output. The result is that an hour's work or output in one shop is quite different from what it is in another. There is no relationship between the two outputs except the negative one of the time unit.

Certainly there are many causes which contribute to this state of affairs. The suitability of the premises for the kinds or grades of work carried on, the equipment and the plant, the efficiency or otherwise of the personnel, the methods of routing the work, the temperament of the executive, and the various grades of work handled in the general jobbing office. All of these have a definite bearing on the quantity and volume of the work turned out.

Before the hour, which is the common unit, can be linked up with a definite volume of output for all shops, varying according to the nature of the actual work handled, all of these differences will have to be swept away, or, at any rate, brought into some sort of uniform relationship to each other. From the nature of things, there does not seem to be any prospect of this ever taking place. Even if it could be done, it does not necessarily follow that it would be suitable either for practical work or to ensure efficiency. Nevertheless, although conscious of some restriction in the practical bounds of this ideal, we need not put the whole matter on one side and consider that the position cannot be improved. Even if the whole cannot be brought to a higher level, sections can be tackled and improvements made within their limits.

One of these sections is the improvement of the methods by which the compositor does his work, individually and in total. The methods by which the individual operations can be bettered lie in the direction of teaching the man the best way to perform his operations—how to economise his efforts by cutting out all wasteful and unnecessary motions. In the bulk, this will sometimes involve the re-arrangement and re-organisation of the plant, and the provision of labour-saving devices and furnishings. Any expenditure under this head will repay its cost in a short while, where the methods are carried out in the right spirit. Allied to the study of motions is the study of the times taken to do the various operations.

It is not the intention, however, to cover the whole of this ground on this occasion, but to inquire as to whether the introduction of time and motion study into composing-room practice will be of benefit to the working of the department, keeping in mind the interests of the whole of the persons concerned therein.

This brings us back to one of our original questions, *What is Time Study?* Time study is the inquiry into that group of factors which deals with the details of the time which it takes to perform any definite set of operations. It first of all gains a knowledge of the whole time taken, and then proceeds to split up this period into factors, each dealing with a portion of the cycle of operations. The collected result forms the time study for the whole.

The first duty is to study the times taken on work done under conditions and methods which have grown up—that is, which have become established by being grafted on to the original conditions and methods which were put into force when the shop was established. When the period for each factor as now performed is known, recommendations for revising the methods and order of working can be made. When once the whole range of the function is grasped and the times recorded, alterations can be made to cut out waste and to heighten efficiency.

What of Motion Study? This is the study of the path by which the human element gradually transforms the raw material into the finished product. The method of performing the whole function, as at present performed, is studied, and is then pulled to pieces to find out whether a better method can be found.

Although dealing with distinct branches of industrial efficiency, the full benefit cannot be obtained unless they are both tackled. Mere Time Study, without taking into account the necessity for Motion Study, will be but a record of how long it takes to perform the cycle of operations. In itself it is but a record of periods without the complement of the knowledge as to how they are built up, or as to how they can be altered for efficiency.

With reference to our particular problem, it will be necessary to study the times that are needed in order to fulfil the full functions of the composing department—the preparation of type formes for machine. In the great majority of cases these are done by the same worker. They consist of (*a*) lifting copy, (*b*) the examination of the copy, (*c*) the setting of the stick to the required measure, (*d*) the walking to and from the appropriate cases, (*e*) the lifting of the type, (*f*) the spacing out or justifying of the lines, (*g*) the making-up or whiting-out, (*h*) the imposition, (*i*) the pulling of the proof, and (*j*) the clearing up of the frame ready for the next job. Here are ten headings, each capable of being minutely sub-divided for the purposes of Time Study. A few words on these will help to show what each represents:—

(*a*) *Lifting copy* includes the journey from the frame to the overseer's desk and back again, waiting, and receiving general instructions as to what is to be done.

(*b*) *Examination of the copy* entails the ascertaining of exactly what is required, a knowledge of the actual wording, the various functions and " strengths " of the different phrases, the measures to which to set, and the types needed.

(*c*) *The setting of the stick* involves the gauging of cast-offs in the case of table matter, the settling of the widths of columns, and a knowledge of the measures used for the standard widths of standard size pages.

(*d*) *Walking to and from the cases* demands a knowledge of the lay-out of the room and the location of the particular cases needed.

(*e*) *The actual lifting* of the separate letters requires that the best method of gathering the types shall be practised. The compositor must be able to decide, without thinking, the letter which lies handiest—which can be put into its place in the stick with the least effort. He must " sense " the position that his left hand should be in so as to give the right hand the shortest path to travel. All of these come under the heading of " lifting."

(*f*) *Spacing out* involves not only putting the correct space between letters and words to suit the typeface used, but also the uniform tension to which each line must be brought if spaces are not to rise on machine.

(*g*) *Making-up* demands a knowlelge of the whereabouts of the various spacing materials, also the exact location of the reserve stores so that immediate requisition may be made on them in case of necessity.

(*h*) *Imposing* embraces the finding of the chase and the dressing materials, including the quoins. It also entails a knowledge of the requirements of the machine-minder so that he does not have to alter the furniture or re-impose to suit the job or the machine.

(*i*) *The pulling of the proof* involves a knowledge of the use of the proof press and the production of a good proof for reading purposes; also the distance and route travelled to and from the press.

(*j*) *Clearing the frame* demands putting back into the rack of any cases used, the re-storing of the surplus sorts and furniture, and generally the straightening up after completing the job.

The results of the collecting of these periods, when closely studied, will show where waste can be cut out, and methods introduced which will bring the efficiency of the workers nearer to the ideal of one-hundred-per-cent. efficiency.

Here is the field of Motion Study. While taking the times of the various operations, a properly-trained observer will automatically " sense " the need or otherwise for the actual motions performed. He will have constantly in his mind the fact that the object of the employer is to get the work done on " straight-line " routing, that is, to pass the work through the department with the minimum of hindrance, and therefore of waste. This can only be done by setting up methods of doing the work, teaching the employe the *best* way, and insisting that they do it in this manner. The printer will then have the knowledge that the methods of working are producing the ultimate for

the plant employed. His costs will be lowered and the amount of work handled will be larger.

What of the employe's point of view? He thinks that if he produces a larger quantity than now two things will happen—he will have to work harder for the same pay, and that fewer men will need to be employed. The first objection will not hold water, because the employer who puts in time and motion study will soon find that it does not pay to employ a man who is not worth and is paid more than the average. The man who is on the minimum will be told that he is not worth even this sum, and that the men who are needed are the men who earn and *get* more than the compulsory level. But the quection will arise: What of the "average" men who will be shifted as a result of the building up of an expert staff? In the trade, for some time ahead, there will always be a number of men who can only perform the operations of the "hewers of wood and drawers of water." These, however, will be gradually weeded out when vocational selection is in full swing, and the problem of what to do with them will settle itself. But apart from this, what is to happen to those who are at present only capable of average output? There are opportunities open to all to improve themselves, and if these men are not willing to put themselves out in order to obtain an improved position and prospects, they cannot blame others for their lack of advancement. Besides this, the recognition of the benefits of Time and Motion study will take a while to sink in and become practical politics in a large number of offices, and these, until they re-organise, will give employment to the "average" man.

The second objection of the employe—that fewer men will need to be employed—has already been answered in part. Being based on a fallacy—that there is only so much work to be done, that the quantity is strictly limited, and when that quantity is finished there is no more—the idea that a certain number of men only are necessary and always will be necessary is quite understandable, although incorrect. But this theory breaks down when we turn to history. On the introduction of mechanical typesetting some years ago, it was thought that the comparatively great quantities produced by these would result in a smaller number of workers being needed. What actually happened? While a smaller number of "pica thumpers" were displaced, there was eventually a larger number employed in making-up the output of the machines than there were picking up before the machines were introduced.

Coming to more recent times. The makers of the composing machines have turned their attention to the setting of display matter. This, if we are to follow the theory, should result in the extinction of the hand compositor. What actually is happening? The compositor who used to lift the type out of the case is now engaged in making up and imposing. The monthly unemployment figures will give the answer as to whether the machine competition is putting men out of work!

To sum up. It can be fairly stated, when all of the factors affecting the issue are studied, that, given sympathetic handling, the introduction of Time and Motion Study into the composing-room will be of the greatest ultimate benefit to both the employer and the employed. The employer will get the bigger total profit, and the employe a higher individual wage, together with a larger number employed.

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Offset Printing on Coated Paper

By JOHN STARK

COATED paper is a product of the old method of "direct" printing. When it was found that a better impression could be obtained on paper with a smooth, flat surface under the direct method of printing, the paper-makers filled the need by producing paper with a coated surface.

With the advent of the rubber blanket method of producing lithographic work it was found that it was no longer necessary to have this smooth, flat surface on paper to obtain the desired results; on the contrary, it was found that better results were obtained on rough paper with a matte finish. Notwithstanding these facts, the present-day lithographer is at times called upon to lithograph upon coated paper on the offset press, and there is an opinion prevailing among a lot of lithographers that this is almost an impossible performance. Nevertheless, the writer recently produced a job on the offset press on highly-finished coated paper with ten colours on each side of the sheet, which gave satisfaction to the customer. At the same time there is a great difference in lithographing on coated paper on the offset press and on regular offset paper. I would venture the opinion that better and more practical results are obtained in lithographing on regular offset paper than when using coated stock.

It has often been the experience of lithographers that in using coated paper on the offset press there is a tendency for the paper to stick to the rubber blanket. The primary cause of this difficulty is excessive pressure. The minimum of pressure at all times is all that is required on the offset press. It is obvious to all of us that it does not require the same amount of pressure to pick up a nice piece of work from the rubber to coated paper as would be necessary to obtain the same results on hard, rough offset paper. I have found that five-thousandths over pressure has been sufficient to get the desired effects on coated paper, while on some rough offset papers I have had to use ten-thousandths to get a nice impression. This, of course, is merely a mechanical adjustment and should be the least of our troubles. Now, we find that in the old direct method on coated paper it was sometimes necessary to use slip sheets to prevent marking the back of the sheet, but with the offset press, with its high speed and pile delivery, this is an impossibility. This then sets up quite a problem for the offset pressman, especially where the paper is coated both sides and lithographed on each side. In the first place we find that the ink has to dry on the surface on most coated papers, whereas on regular offset paper the ink is to a large extent absorbed into the paper. Also, if proper precautions are not taken in mixing the ink, there is a tendency for it to rub right off the paper.

These two problems place the pressman between the proverbial devil and the deep sea. If he dopes his ink to prevent offset on the back of the paper, the ink will not dry or bind to the paper; and yet, on the other hand, if he mixes his ink with a lot of drier, there is a tendency to mark the back of the paper.

It is for these reasons that I suggest that regular offset paper is more practical on the offset press; at the same time, jobs are being lithographed on coated paper on the offset press every day with more or less success.

A few suggestions how to deal with the aforementioned difficulties would be in place here; therefore, I would suggest that all ink to be used in lithographing on coated paper on the offset press should be very concentrated in colour, thereby only necessitating a very thin film to get the desired results. Further, I would strongly advise against the use of any of the usual anti-offset dopes, because of the usual tendency of these compounds to retard the drying of the ink. If a little No. 8 varnish is used as a binder and the ink is reduced to the required consistency with regular lithographic reducing varnish, also adding enough drier to suit the particular ink to be used, good results should be obtained. In the case where tints are to be lithographed it is a good idea to mix the colour darker than is usual for regular offset paper, which gives the opportunity to get the desired shade on the paper with a thinner film of ink. In fact, this is very necessary where several colours have to come on the top of each other. Another evil which has been the trouble of most lithographers' lives at some time or other is the tendency for some coated papers to sensitise the plate. This is usually caused by an excess of alum being mixed in the coating in the manufacture, which, of course, is something over which the pressman has no control.

If the job is a short run and this tendency is not excessive, it may be overcome by extra dope in the water fountain, but otherwise paper of this kind should be replaced, as it is unfit for use on the offset press.

I mention this difficulty because I read somewhere that there was no difficulty in lithographing this class of paper on the offset press, owing to the paper not coming in direct contact with the plate, but notwithstanding this statement I have observed on different occasions that when this class of paper is used on the offset press the cause of the tinting is carried from the paper to the rubber, then from the rubber to the plate.

In lithographing on the offset press on regular coated litho paper which is only coated on one side our problems are simplified to a great extent, as this paper has not the same tendency to offset on the back, and it is usually free from any tendency to sensitise the plate; but at all times in lithographing on coated paper on the offset press great care should be exercised in mixing the ink, and at no time should an excessive amount of ink be run on coated paper.—National Lithographer.

MESSRS. SPALDING & HODGE have adopted the new paper standardisation scheme, and have sent out a list as companion to their main catalogue, which is admirably compiled and is as convenient and complete a form of sampling as could be devised.

THE record price of £140 for a Baxter print was realised at Messrs. Puttick & Simpson's sale-rooms, the print being "The Launch of the Trafalgar." Later in the sale, a new record for a Baxter was made, a print of Edmund Burke, only 3 in. by 2 in., realising £250.

The Lighting of Printing Works

THERE are few industries where good lighting is of more consequence than in the printing industry. At meetings of the Illuminating Engineering Society this has been singled out as a form of work where the demands on the eye are particularly exacting, and where the relation between proper lighting and quality of work is specially marked. It is understood that a committee working under the Department for Scientific and Industrial Research has been carrying out an exhaustive series of tests on the lighting conditions desirable for the work of compositors, and the results of this investigation are awaited with keen interest. In this work the Committee has been receiving the co-operation of the Joint Industrial Council for the Printing and Allied Trades of this country.

Some of the problems involved in the lighting of printing establishments were discussed by Mr. L. Gaster (who is a member of the above Committee) in a recent lecture arranged by the Joint Industrial Council for the Printing and Allied Trades (Aylesbury, Chesham and High Wycombe Branch). The lecture was illustrated by many lantern slides, some showing typical conditions in printing works about fifteen years ago, others illustrating the most recent developments. Each process was discussed in turn, and it was pointed out how the old idea of providing more or less satisfactory lights for individual workers is giving place to the adoption of well-diffused general lighting. In the case of some modern works, a general illumination of 10 to 12 foot-candles is provided. It is by no means certain, however, that this is the economic limit, and even higher illuminations are being recommended. Both for composition and proof-reading a high illumination is necessary, and has a material influence both on speed of work and avoidance of errors. The mere provision of a high illumination on the working area is, however, only part of the problem. Equally important is the avoidance of glare from imperfectly-shaded sources and troublesome shadows. In the composing room avoidance of inconvenient head-shadows in the case of men leaning over the frame requires skilful arrangement of the lights. The use of light walls and ceilings is a help in softening shadows. In some works semi-indirect lighting, making use of reflection of light off a white ceiling, is being used; this method has advantages, but success demands that the collection of dust in bowls is prevented, and that walls and ceilings are cleaned and distempered in light colours at regular intervals. Recent changes in procedure in the printing works have brought in their train new problems. In a modern composing-room workers have to move from place to place to a greater extent than in the past; hence general illumination, apart from local concentration of light on frames, is desirable. Changes in the shapes of frames have also made necessary alterations in methods of lighting in order to obtain uniform distribution of illumination over the working area. The use of new bright metal for type is apt to give rise to polished reflection of light off the shiny surface which may prove fatiguing to the eyes. The shading and location of sources to eliminate this trouble is by no means easy. Whilst diffusion of light is desirable in order to avoid harsh shadows, this process must not be carried too far; very highly-diffused lighting (such as that provided by total indirect methods) may interfere with the picking out of type, and some degree of " relief " is here necessary.

In the printing-off room, where space may be almost completely occupied by large rotary presses, the distribution of light on all parts of the machinery is a difficult problem. Special local lights may be necessary to facilitate inspection of the machinery. The lighting of the keyboards of monotype and linotype machines demands high illumination from a well-shaded local light, but moderate illumination of surroundings is also necessary in order to avoid excessive contrasts in brightness which are fatiguing to the eyes.

Mr. Gaster also referred to the difference in appearance of colours as seen by natural and artificial light, a matter of importance in connection with colour printing, and described the " artificial daylight " units which have been designed for this purpose. This difference in colours was also effectively illustrated by a small modern show-window, equipped with colour-changing devices and loaned by the E.L.M.A. Lighting Service Bureau.

Other slides referred to general problems in industrial lighting, in connection with which the recommendations of the Home Office Departmental Committee on Lighting in Factories and Workshops were quoted. It was pointed out that good lighting is in the interests of masters and men alike, and that in lessening industrial accidents and removing handicaps which reacted on the health and efficiency of the worker it served as a good investment. A diagram was shown illustrating the fact that in most industrial operations the cost of lighting forms less than one per cent. of the cost of production.

The meeting was presided over by the Vice-President of the local Industrial Council, and there was a good attendance, both management and staff of local printing establishments being well represented. A vote of thanks to Mr. Gaster was proposed by Mr. Hazell, of Messrs. Hazell, Watson & Viney, Ltd., and seconded by Mr. Turnbull, the engineer of the local electric supply undertaking. The former emphasised the importance of good lighting as a problem in which both management and workers could co-operate. He hoped that the new Factory Act would contain provisions for adequate and suitable lighting, a step that would be welcomed in the printing industry.

Printers' Pensions

THE one hundred and fourth election of pensioners in connection with the Printers' Pension, Almshouse, and Orphan Asylum Corporation took place on Saturday, April 17. £33,000 a year is now distributed in benefits to old subscribers or their widows, the pensions ranging from £20 to £30 a year. Since the last election fifty-three pensioners have died, of whom ten have left widows entitled to and in receipt of pensions. At the meeting 132 new pensioners (101 men and 31 women) were elected, and money grants made in 24 other cases. For the pensions there were nearly double the number of applicants of both sexes. The unsuccessful candidates carry forward to next year the votes received on this occasion.

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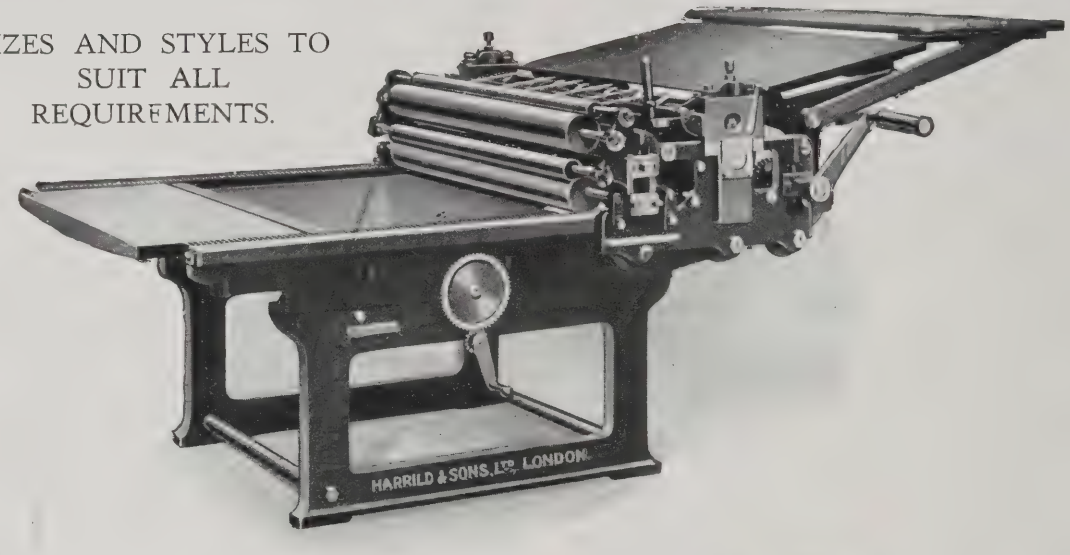

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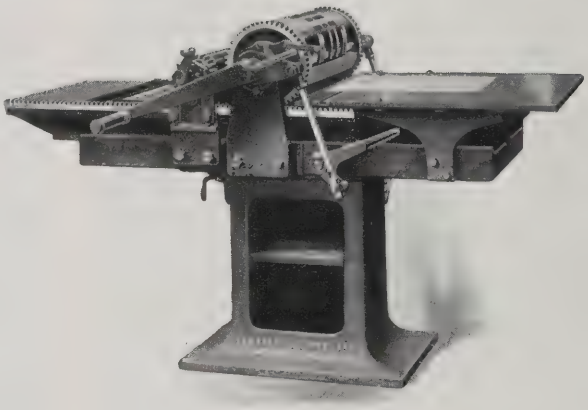

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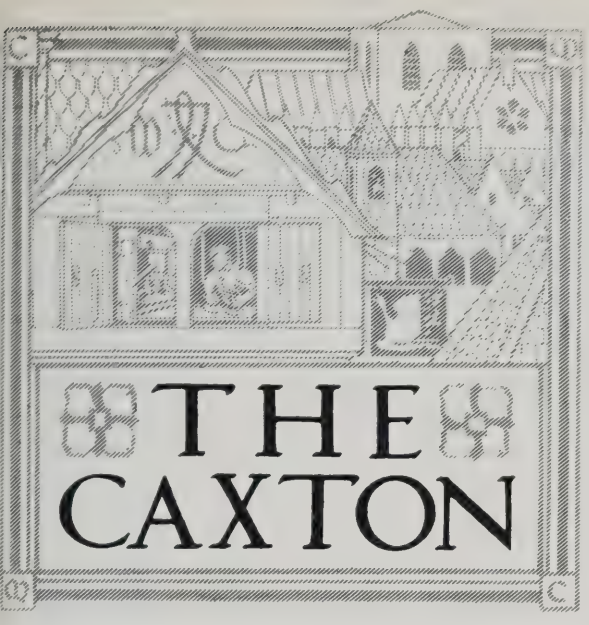


London, May, 1926

MR. W. HOWARD HAZELL marks the close of an auspicious presidency of the Master Printers' Federation by founding a scholarship of £1,000, the income from which is to be used to help the sons of master printers to more perfectly equip themselves for their place in the industry. Mr. Hazell makes no rigid stipulation about the condition of this scholarship, preferring that the Council of the Federation should decide how the income should best be used to encourage young printers to improve their knowledge of our craft. Circumstances alter with the times, but it is very clear that valuable use can be made of this scholarship. There are many ways in which a young man, destined to hold an administrative place in our industry, would very profitably take advantage of this splendid opportunity. Technical training is only a part of the necessary equipment for such work. It is true that our industry needs more than ever overseers and managers who have a comprehensive knowledge of the craft, and a year or two's training of senior apprentices or young journeymen of character and personality would be very valuable.

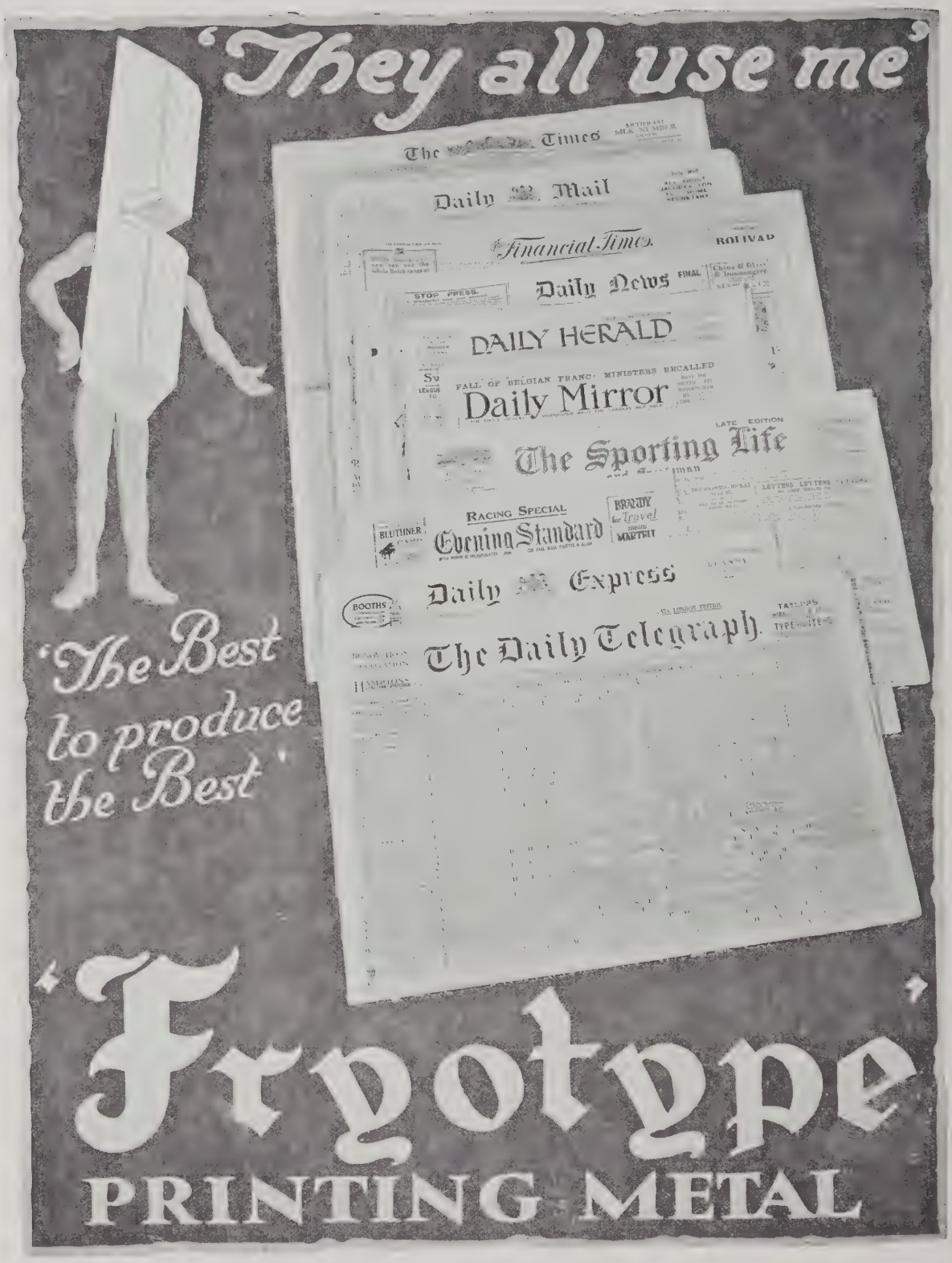
Mr. Howard Hazell also has in view a Travelling Scholarship in Europe or America. Those who have had the advantage of travel will understand how much can be learned by visiting other countries and investigating processes and plant. It is true that the income from any one year would only pay a part of the expenses even of a short visit to America, but it may be that there will be no suitable applicants for the scholarship some years, and the income will grow. Or what is much to be desired is that other master printers will follow this excellent lead and found other scholarships by which this most excellent work can be carried on.

We hope that the scholarship will be restricted to the sons of master printers who do not employ a large number of workpeople. The scholarship would be of more value to them than to the larger printers who are well able to afford to give their sons the necessary craft education.

Sell More Print!

WE are glad to see that the Advertising Convention at Blackpool are emphasising the selling of British goods. "Buy British Goods" was rather a dangerous slogan, and would have been disastrous if other countries had adopted a similar one. What we need is to sell our products, and printers need it as much as any. In order to sell more print we shall have to persuade people to buy better print. An increase in printed matter without improvement in its quality will only weaken the buyer of print for advertising purposes. It is astonishing how few pieces of printing give the recipient pleasure in themselves. This is not the fault of the printer; buyers of print need educating. It needs to be pointed out to them that the rubbishy sort of circular, price list and catalogue that is sent out do not sell their goods, and a large percentage of it goes straight into the waste-paper basket. It is not enough to have a bright selling argument; that argument must be well and stylishly clothed. We know that much printing has to be reasonably cheap, but there is no reason why it should not be done a little better. When printing is persuasive, sales will improve and printing orders increase.

THE fifteenth annual general meeting of the Scottish Alliance of Employers in the Printing and Kindred Trades has been held in the Caledonian Station Hotel, Edinburgh. Nearly one hundred members were present. Mr. John Blackie (President of the Alliance) presided. At the lunch prior to the meeting Mr. Blackie gave the toast of "The Scottish Alliance," which was replied to by Mr. Walter B. Blaikie, LL.D., the first president of the Alliance and a past-president of the Federation. The annual report dealing with the activities of the Alliance during the year was submitted to the annual meeting. Thereafter the election of office-bearers took place. Mr. William Maxwell (Edinburgh) was appointed president; Mr. John Wylie (Glasgow), vice-president; and Mr. James Anderson (Edinburgh), hon. treasurer. Mr. Blackie, on retiring from the chair, handed over to his successor for behoof of the Alliance a silver-mounted ebony gavel. Mr. Theodore Watt (Aberdeen), on behalf of the members of the Alliance, presented Mr. Blackie, the retiring president, with a reflex camera and a barograph.


'They all use me'
The Times
Daily Mail
Financial Times
Daily News
DAILY HERALD
Daily Mirror
The Sporting Life
Evening Standard
Daily Express
The Daily Telegraph
'The Best to produce the Best'
'Fryotype'
PRINTING METAL

Dining with the West and North-West Association

By THE EDITOR

IT is not often I am asked to dine with members of the London Associations. It is always a great delight when I have this pleasure, On Monday, April 26th, I had this privilege at Paganis with the West and North-West Association. A most enjoyable function it was.

This is one of the most progressive and enterprising of the London Associations. Its annual report is a story of many activities, and its series of regular monthly meetings must have a real value to the members.

This year's President is Mr. H.W. Searle, a quiet soul, who worthily fills an office of dignity as a reward for faithfulness to trade traditions and a love of the craft to which he has given long years of service.

Supporting the President were:—Major M. Clowes (President of the London Master Printers' Association), Mr. F. Waterhouse (Bolton), Mr. and Mrs. R. B. Simnett, Mr. A. E. Goodwin, Mr. A. E. Owen-Jones, Mr. Scanbrook, Mr. and Mrs. A. Langley, Mr. and Mrs. L. Langley, Mr. H. Langley, Miss Langley, Mr. and Mrs. Pollock, Mr. and Mrs. W. L. Sidders, Mr. J. S. King and Miss King, Mr. and Mrs. Perry, Mr. W. J. Mizen, Mr. W. J. Boyle, Mr. and Mrs. Crannis, Mr. and Mrs. P. G. Crannis, Mr. J. R. Burt, Mr. J. Emlyn Jones and Miss Jones, Mr. T. O. Thirtle, Mr. and Mrs. Wilson, Mr. and Mrs. Wormald, Mr. E. A. Neale, Mr. T. D. Hawkins, Mr. and Mrs. Manfield and Mr. Manfield, jun., Mr. and Mrs. Barnard, Mr. and Mrs. Davis, Mr. and Mrs. Thurgate, Mr. Hunger, Mr. and Mrs. Goss, Mr. and Mrs. S. Heron, Mr. and Mrs. Phelp, Mr. Kennedy, Mr. and Mrs. W. H. Neveridge, Mr. and Mrs. G. C. Neveridge, Mr. F. Neveridge, Mr. Sleath, and Mr. Rockcliffe.

I do not propose to give any report of the speeches, because the function really was not one for the display of oratory so much as an opportunity for a genial fellowship and a quiet talking through of things that are common to us all.

Major Clowes proposed the toast of "Our Craft," and by a little family history dating from 1779, when his great grandfather started in business in London with one journeyman, he said many things to encourage the small printer. He also referred to the scholarship founded by Mr. Hazell as a splendid opportunity given to the younger man for the widening of his outlook. He hoped that other prosperous printers would follow Mr. Hazell's example, for he believed that they needed education at the top of their businesses as much as at the bottom. The toast was responded to by Mr. F. Waterhouse, who is this year's Chairman of the Monotype Users' Association. He is known to most of us as a director of Tillotsons, of Bolton. Mr. Waterhouse gave us a lot of interesting facts about the wonderful organisation of which he was a part, and lit up a very interesting little speech by a number of capital stories of his early blunders in a printing office.

The toast of the "West and North-West" was proposed by Mr. R. B. Simnett, who is next year's President of the London Master Printers' Association. He had lots of nice things to say about this Association, particularly regarding Mr. Burt, who was one of its founders, and the few men who have been associated with him in making this large Association such a power for good to the London trade. He went on to speak of the problems of the future, and was very clear and emphatic in the necessity for a closer co-operation of employer and employe. He was quite sure that this was the only way out of many of our difficulties. Some form of co-partnership was not only going to be a necessity, but was going to be for the real good and happiness of the whole printing community.

Mr. Searle, the President, responding to this toast, gave us some interesting particulars about the Association. The size of it is enormous, for it reaches from Soho to Uxbridge, from Hammersmith to Camden Town, and has 250 employing printers in its area. Speaking of the outstanding features of the year's work, he referred to the inter-district competition and to the exhibition of work which had been a very great success. He put in a plea for better support on the part of the ordinary member of the Association to the executive officers, who do so much and devote such a lot of time to its interests.

The toast of "The Visitors" was proposed by Mr. A. E. Goodwin who, with his usual felicity had some nice things to say about us all, even about his travelling companion on his recent tour in America, who had to respond to the toast. As usual, he could not refrain from talking a little business, and gave the assembly a very succinct account of the most recent concerns of the Federation.

To me was given the privilege of replying for the visitors, and I was able to tell the members with what a shock the ladies present had received the intimation that the meetings of the Association were only held once a month. They imagined from the frequent absence of their husbands the meetings took place at least twice a week. I did not say anything about America, and almost kept inviolate a pious resolution to say nothing about selling more print. I did very truthfully say, I think, how much we all had appreciated the hospitality and friendliness of a very pleasant gathering.

ESTIMATING, COSTING, BUYING, ETC.—Young, practical printer, varied experience office and works, Technological Certificate City and Guilds, thoroughly reliable and able take complete charge of above departments. Present position, estimating and costing with well-known house, 3 years.—Box. No. 40, c/o CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Can the Printed Page be Standardised?

By JAMES GUTHRIE

TO standardise measures and materials is not so much a modern device as it is the logical means by which, at any time, quantity can be produced. In printing we can hark back to the standard of the cast letter, which long since marked the departure from books as personal works of art to the general practice of printing as a trade. The things are not necessarily mutually destructive; they merely have their own natural limits and expressions within those limits. A device which enables a whole industry to work without unnecessary waste may not, and in fact does not, possess the same value as where craftsmen work alone; but that is not to say either that the arts are casual, or that industry is mistaken in accepting a principle which is the obvious outcome of the theory of industry. From movable types to the Point System is only a step. The two things might have been born upon the same day, so obviously does the printer's craft require them together. And in another department, to take a different example, the simple use of three primary colours brings a scientific principle to bear which correctly estimates pictures as patterns worked out in certain given materials. The standard does not, in fact, call a halt on invention, although it requires men to act alike in some particular—in some particular which may conveniently be regulated to suit the common need—weights and measures, the recognition of Time, the gauge of a railway track, stock sizes in articles of clothing, and a thousand other standards have proved to be useful and economical beyond any possible dispute. Men may still, if they so desire, invent some peculiar measure, or change the ordinary acceptation of time for one of their own; yet theirs will in such a case always be an enterprise of no importance, not merely because it will clash with custom, but because the proper field for originality lies elsewhere. Were it true, as some think, that an average of experience must not be struck, nor a method laid down, nor a standard established, for fear of reducing production to an unintelligent level, we might well hesitate before fixing the sizes of paper, the number of sheets to a ream (a question still in abeyance), or any of those units which are in daily service in the workshop. If, on the contrary, a good particular practice is good in general use; if elements, raw materials, and so forth can be reckoned as a given quantity, can be taken once and for all out of the realm of inequality and debate, it is unquestionably logical and in accordance with the principle of industrial production that standardisation should take place, and in fact must take place.

Like other industrialists, printers are little occupied with their theory. A deal of argument and demonstration needs to happen before any proposal comes home to them in the form of conviction—which is no doubt the reason why the lapse of a hundred years or so between one event and another is an ordinary feature of our history! Our glories are not such as have been gained by planning in advance in the good company of experienced workmen: they have been left too conspicuously upon the broad highway for us to miss, or, hastily formulated, without reference to past achievements or the general fund of knowledge, our work might still grope after a common idiom as expressed in measure, method, and material.

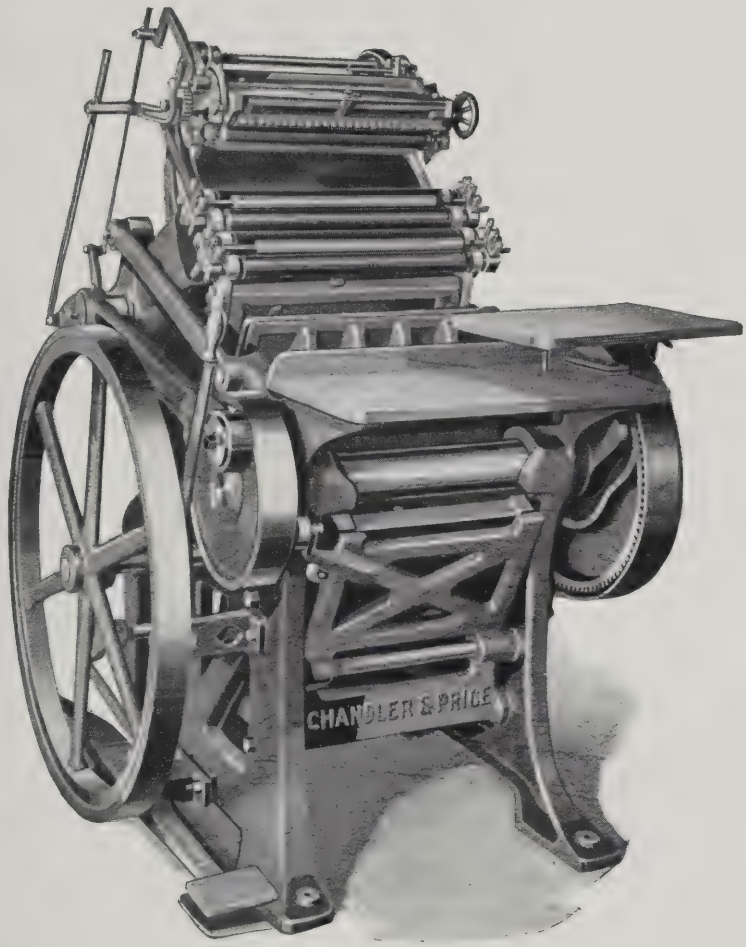
Coming closer to the immediate subject of this particular proposition, there are a few points which call for attention. Though paper sizes are recognised and may be used as the basis of our calculations, it is by no means a general practice to place, let us say, an octavo shape of matter upon an octavo page. The rule by which this can be arrived at has already been demonstrated, and it has been shown also to suggest the method of treatment suitable for varieties of parts occurring in mixed text. Proportion is the most obvious and consequently the most useful clue to shapeliness of workmanship; but since in its open choice the rule or theory of proportion provides first for correctness of shape, and regards the width or narrowness of margins as secondary, the need still remains to fix a definite measure (worked out, say, in pica ems) for general convenience. For most ordinary purposes, one normal page could be decided upon for each of the sizes of paper in common use; or a narrow-margined style and a broad-margined style could be chosen as alternatives. The two-fold object would be to simplify composition and material. Matter, being in definite standard sizes, would also be interchangeable, and many of the unnecessarily uncertain measurements, notably where ornament is concerned, would be rendered exact. Chases, furniture, and locking devices, following the standardising of matter, could be greatly simplified, thus saving time and labour and the storage of much small loose material. Making ready for the press, or for stereo, would be quick and sure, as by the old method it often is not. And even the ornamental borders, initials, head and tail pieces, etc., could be designed and made with a more thoroughgoing idea of what was fitting. Other details, such as the scale of type in relation to the page, large or small, are merely a continuation and refinement of the same general principle. These might be gone into when more data has been gathered on the subject.

It may be thought at first glance that any such scheme as this calls for sacrifice of freedom, of individuality, or of something worth preserving against the encroachment of modern methodicalness. So far from this being the case, general practice already having reached the point of a style or custom, there is very little more added when, instead of several houses having several styles, every house falls into line and accepts the same style. For it is not as if the suggested standard in any way forbids the use of available material, or inflicts a noticeable sameness, destructive of proper individuality. The standard merely requires the printer to keep within certain boundaries; and to know what these are, he only needs to have a measure of a single line in pica ems. By way of return for this, not only is the gain of efficiency very considerable, but a positive improvement in quality might be expected from a general respect for form in such a vital element as this.

The co-ordination of various activities can only be brought about by regarding some central one as the proper focus of the rest. In printing there does not seem to have been, even among those who pro-

The 'Craftsman' Platen Machine

For maximum output of Highest-class Printing



The "Craftsman" Platen. Size 12″×18″

THE "CRAFTSMAN" PLATEN MACHINE whilst retaining all the good features of the Chandler & Price Platens, is specially designed and built to give every facility for heavy half-tone printing, also solid flat tints, etc. The "Craftsman" is heavily built, weight being placed where stress and strain occurs, and in addition has added features which increase the rolling capacity and ink distribution. Quality work in less time and from lower capital investment.

THE "CRAFTSMAN" IS MADE IN ONE SIZE ONLY: DEMY FOLIO INSIDE CHASE 12″×18″

Arms, shafts, brackets, and gears, are all made over size, and will handle any class of work efficiently, no matter how great the impression required.

Long impression dwell, and wide platen opening, ensure ease of operation and feeding, etc., etc.

H. W. CASLON & CO. LIMITED

EIGHTY-TWO CHISWELL STREET, LONDON, E.C.1

MANCHESTER: 9 MOSLEY STREET. DUBLIN: 197 PEARSE STREET

SET IN CASLON OLD FACE HEAVY OPEN AND CASLON LINING OLD FACE SERIES

fess to know, a clear enough idea about what this focus is. The machine has bulked large; advertising has occupied much attention; we have been persuaded over and over again to admire tradition, or, on the contrary, to be modern without fear or favour. Yet to the printer, if he pretends to any care for his craft, the details of production are the true heart of the matter. A service to the workshop, something within the grasp of small and large alike, without a load of preliminary expense, must always be most welcome.

We are asked to look at type, and to consider decoration as a departure from that noble reticence which is the due of fine printing. Fashions change: a more lively spirit may come upon us any day and find us unprepared. And, little as we can afford to neglect any hint which allows us to weed out useless stuff, or be in a good direction, we cannot afford at all to forget that composition is the central point, and that other matters are important as they bear upon it. Composition, judged by the evidence of the ordinary trade output of the past ten years or so, has suffered more from being too loose, and less from being curbed within any strong regularity. Great design has been lavished upon type-faces, while, at the same time, the order of their going has received very little attention. There are signs of an awakening, of more concentration in that particular direction, although some will no doubt continue to believe that methods and standards are the road towards dulness; which no example can be made to prove. Great invention in all the arts, indeed, takes place within stern limits, which, whether they are from tradition or self-imposed, are its necessary guidance, much in the sense that a scaffolding is necessary to the construction of a building. For, agreeable as the fiction is, a fine frenzy would be of as little use to a poet or artist as it would be to a builder or a printer of books. The difference in our case is that we have not yet laid down explicitly and in so many words any recognisable traditional lines. We have only talked as though these were made visible by some unusual and unlikely process in the great mass of utterly various work which has been handed down to us from the past; or could be taken for granted—which is certainly not the case. Definite steps are not, as a matter of fact, so difficult to take when once it is quite clear where and for what purpose they may be taken. But if they obviously are proper steps to take, we gain nothing by putting off, or being put off by inferior considerations, whatever they may be. Pride in the "style of the house" is well enough, and there is ample room for it still. The main consideration for the whole trade and handicraft of printing, however, must be placed first in importance, if not to-day (to our credit), then to-morrow (not so greatly to our credit). Common cause may not be found in other interests, even in the same industry; there may be rivalries which will always prevent a complete unison of opinion, for reasons which have nothing to do with the case. But when paper and foundry material are made to standard, and for all general purposes the text gains nothing, either by being of the wrong shape or in a variety of right shapes, there is no longer any doubt upon which decision economical working depends.

The question will appear differently in different offices, though nowhere, even where a very high class of work is done, need it seem drastic or destructive of quality, since, the broad lines being settled, the only thing that is eliminated is waste. Of its sort, if not at all for its own sake, the standardised scale of matter also represents a distinct attitude towards the trade as a craft and the craft as a trade which comes within the scope of the governing body, and, as such, has, we venture to think, a serious and significant claim. Were it a proposition touching working hours, or conditions, or wages, we might appear to be taking one of two sides. As it is, we are taking all sides, seeking a common denomination, putting forward a technical problem of a kind all too infrequently tested by general consent, and, indeed, little prepared for as things are constituted. A great industry like printing should be able to promulgate technical law with authority, and keep a progressive pace in the workshop, with an eye to the co-ordination of many inter-dependent industries and the due economy of its own.

NOTE.—The two settings illustrated show proportions of type mass, which might include page number and title.

Fig. 1 is moved by the space of two ems diagonally from centre.

Fig. 2 is moved up one em vertically from centre.

Office Efficiency

MESSRS. JOHN DICKINSON & CO., LTD., are more and more laying themselves out to meet the demands covered by the whole stationery trade. In the range of modern office equipment they have almost perfected their organisation through which the many requirements of the trade can be met. Some of the strongest units now amongst the Dickinson's products are in these lines. The "Invader" thong ledger, the tags and seals, duplicate books, the red box stock envelopes are some of the things called attention to on a special inset in this number.

This house has recently placed upon the market an entirely new line of window envelope known as "Legible Window." The "Window" is made from a specially prepared Kristal, which gives the clearness of gelatine, but is much cheaper. Amongst other interesting productions is the "Girder" manilla envelope, which is much stronger than cloth-lined, and cheaper—ideal for mailing important documents. They also specialise in the manufacture of Kristal bags, which are now being used so extensively for wrapping foodstuffs, hosiery, gloves and collars. These are only suggestions of the range of goods offered to meet to-day's need for increased efficiency in the despatch of business.

ARRANGEMENTS have been concluded by which the business of Hill, Siffken & Co., Ltd., poster and showcard specialists, will in future be conducted in association with James Upton, Ltd., of Birmingham and London, who have been established since 1852 and have a reputation for the highest grade work and most up-to-date methods. It is intended to augment the Holloway Works by the installation of additional up-to-date plant. No change will be made in the conduct of the business, and the work will continue to be carried out at North Road, Holloway, under the direction of the present staff.

VERSE brings forth clearly the need for controlling lines, something more satisfactory, that is to say, than the common custom of hugging one marginal line, which may be decided by fancy, but (to judge from many examined examples) is not decided by any recognized rule. It is manifestly not enough to treat printed matter as a field for so-called "originality." Freaks may be amusing or interesting for the time being; but are no more. They begin at the wrong end. That new arrangements are possible, that the modern printer has opportunities to achieve something different from the old, is a fact. He can only do so, however, within the practical scope of his materials, and by turning his attention to the centre. And in the main there is no avoiding the overwhelming importance of typography, which is the proper sphere of the compositor, in touch on the one hand with the copy, and on the other hand with the press. Copy, if it has good literary form, is so far on the way; its form as finally achieved in the book belongs elsewhere.

The art of the book today is mainly the compositor's art. Without that, no truly fine book can be printed with types, and no luxurious expenditure on hand-made paper or antique faces can hope to reach excellence which will pass the scrutiny of those who know. These principles

25

FIG. 1

Recto page set in VERONA OLD STYLE by Messrs. Stephenson, Blake & Co., Ltd.

THE art of the book is typography: the work of the compositor. And the essence of his art is design or structure. Without principles by which he may construct his patterns of letters upon the page, he has nothing to go by except vague ideas of what looks best or has been done so many times that it is familiar and presumably good enough. The text book affords little comfort as regards, say, the leading of matter; for a candid mind quickly perceives that the examples are not better; they are merely different. That is to say, the practical compositor knows the problem as it faces him in experience, but has found no principle which he can apply to it and solve it for certain. He offers varieties, and they may as easily be wrong as right. Masses of prose are capable of simple adjustment and even of variety of effect; the opportunity offered by verse is very much greater, although the general custom is to let it go as it is, regardless of awkward contours. A modern poetry book is almost invariably an example of bad construction. Indeed, one seldom sees verse in print which bears any mark of having been given a typographically recognizable form, even when the book is pretentiously turned out. This sense of form is what makes a compositor an artist.

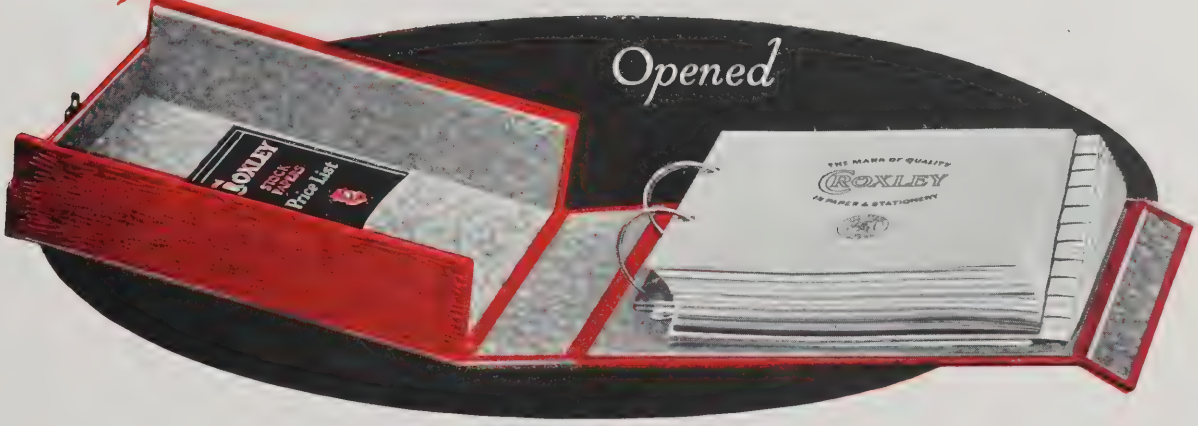
Fig. 2

Page set in PLANTIN OLD STYLE by Messrs. P. M. Shanks & Sons, Ltd.

CROXLEY'S

Red Box for Printers Use

FULL RANGE OF STOCK LINES
Printings, Lithos, Cartridges, Duplicators, Writings, Banks, Linen Faced, Covers, Ledgers, Tinted Posters, Imitation Art, Blottings, Greaseproofs, Manillas, News, Etc.



JOHN DICKINSON & CO. LTD.

CROXLEY MILLS, WATFORD, HERTS.
Mills Sales Office *65, Old Bailey, London, E.C.*

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

A LARGE number of advertisers still refuse to recognise the potential value of a good layout—it saves time in the printing office, saves the additional expense of costly alterations, and permits experiments without those irritating delays which are so detrimental to the interests of all concerned.

The men who plan out the successful advertisements are artists—with pen, brush, *and* in words artists who realise the importance of attraction value. Given a good advertisement, sound in design, construction and pulling power, then "circulation" is of enormous value. It is, however, not only the quantity of newspapers or periodicals that count: attention must also be directed to the number of people who are likely to be influenced by able and effective presentation.

Much depends on the nature of the commodity advertised. Clothes are personal to the individual, and satisfaction of that individual may bring repeat orders. Soap is an entirely different proposition—many individuals may use the same piece. The person who buys it may not like it, or it may not suit his skin; but there are frequently other members of the household or office who, though they may not make the first purchase, become indirectly influenced through the action of the second party, and not through seeing the advertisement. It is thus one sale may make many.

Appearance and copy should reflect the goods advertised, either directly or indirectly, or both. This is where the layout comes in. It presents a general idea of the purpose in view, without having to be guessed at by the compositor during the process of setting up. Sound business is never built up on guesswork. Just as an auctioneer will "feel the pulse" of likely bidders, so also does the advertising man direct his main attention to that class of the public likely to find a use for his commodity.

Some of our big advertisers appreciate the value of white space. "Paper is part of the picture," whether it be a cover or news paper: and emphasis can be obtained with light and medium strength types and white space far more pleasantly and effectively than large masses of type with heavy lettering sandwiched in between. Again, some commodities may be used by various types of individuals for many purposes; but to-day advertisers realise that in certain instances an advertisement may lose much of its punch by introducing too many selling points.

Of course, illustration plays a very important part; but if it be introduced more for attraction than for illustrating a definite point, then it should be only sufficiently large to act as a lead, and not as the most important feature.

An advertisement for Palmolive Soap, which occupied the whole front page of The Daily Mail for April 16, and reproduced here as Example 36, provides an excellent opportunity for discussing some of these features.

The available space at the disposal of the advertiser is 328 square inches, excluding the usual page margins enforced by all publications, and which are necessary for technical reasons.

The first thing to attract the eye is the illustration; but, whilst this is pleasing in itself, it is not sufficiently satisfying, so the eye immediately travels to the wording alongside, "The Simple Charm of Childhood." It is here where the direct appeal to parents comes in. Some people prefer their children's hair bobbed, whilst others prefer to retain the "crowning glory." This little subtlety on the part of the artist should not pass unnoticed, because he touches sentiment in both directions. If we care to look close enough, we find the children reading a book, "Mother Goose." And very natural, too. The illustration occupies about 36 square inches of space, sufficiently large enough in a whole-page advertisement to attract without diverting; and, having attained its object, the eye is encouraged to glance at its meaning in words by the side of it, surrounded by ample white space, so that the message travels at once to the brain without interruption. This title is in the approximate eye-line, about one-quarter to one-fifth down the page, so there is no difficulty in its catching the eye. It will be noticed it commences somewhere about level with the eyes of the children in the illustration.

From this point onward it depends on the interest aroused in the mind of the reader as to whether he will continue. This is made as easy as possible by the treatment of the sub-title: "Let it live through the years by starting now in this way with correct skin care"—being set in bold type with a colour value almost equal to the heading, but only about one-third of the size. This in turn is followed by a series of shortish paragraphs—in double column, much easier to read than one long line across—set in 14-point Verona, each paragraph being broken up into short sentences, leading up to the climax, PALMOLIVE.

The Simple Charm of Childhood

Let it live through the years by starting now in this way with correct skin care

PALMOLIVE, *and no other soap*, is the rule in thousands of homes where there are growing children . . . its gentle oils of palm and olive are scientifically blended to protect the skin during the years when protection is most needed.

The safe rule to follow

See that the skin is kept clean, the pores open and free.

See that no harsh cleansing method is used. Palmolive soothes while it cleanses. Its ingredients are mild and gentle; lotion-like in their action. It protects from injurious irritation.

• • •

Wash gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly with cool water. In this simple manner is beauty and charm preserved and youth prolonged.

No medicaments are necessary. Remove the day's accumulations of dirt and oil, cleanse the pores, and Nature will be kind. Your child's skin will be of fine texture. Her colour will be good.

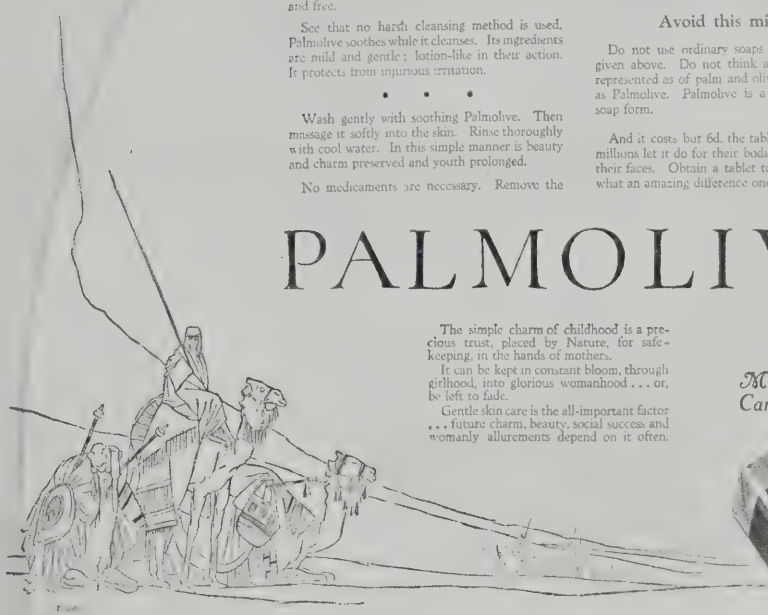
As they grow older, let them use powder if they wish. *But never leave it on over night.* It clogs the pores, often enlarges them. Blackheads and disfigurements follow. The skin must be kept clean, the pores open and active.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. Palmolive is a skin emollient in soap form.

And it costs but 6d. the tablet!—so little that millions let it do for their bodies what it does for their faces. Obtain a tablet to-day. Then note what an amazing difference one week makes.

PALMOLIVE



The simple charm of childhood is a precious trust, placed by Nature, for safe-keeping, in the hands of mothers.

It can be kept in constant bloom, through girlhood, into glorious womanhood . . . or, be left to fade.

Gentle skin care is the all-important factor . . . future charm, beauty, social success and womanly allurements depend on it often.

Made in Canada

6D
Per Tablet

EXAMPLE 36.

An excellent front-page advertisement from one of our leading National daily newspapers. At the rate of £1,400 for one insertion, there is £600 worth of white space. One cannot say white space is of no value after this!

It will be noticed there is in outline an Eastern illustration at foot on left side suggesting the source from whence palm and olive are obtained, whilst on the right at foot is a facsimile packet of the soap and the price. In this advertisement, up to a point the price is not important—nothing like when these same people offered three sixpenny cakes of soap for one shilling, obtainable at your chemist.

It is, however, quite legitimate to ask the question, " Why waste so much space with an illustration that has such little real selling value? " The answer is quite simple. It accomplishes three objects: (1) Decoration, by helping to take away what would otherwise appear an uninteresting finish; (2) it attracts or leads on to the packet of soap, and suggests the source of its constitutents; (3) this is very important—it lifts the nameplate up to a position where it comes right into the advertisement, instead of being pushed right down to the foot of the page. Test this importance of position by assuming that the nameplate is at the extreme foot of Example 36, and place a piece of clean paper immediately beneath it, hiding from view the camels, the type paragraph, and the tablet of soap. It will at once lose a great deal of its effectiveness, notwithstanding it might possibly have more white beneath it—and somehow the advertisement would look wrong, it would look unfinished.

It should be noticed the copy is devoted entirely to one phase of the subject—that children should use Palmolive Soap: there is no reference to adults, the bath, office use, guest soap, etc. To insert this advertisement once The Daily Mail charges about £1,400—and there are establishment charges on top of this, such as planning, drawing, copy-writing, layout, and no doubt setting up, proofing, possibly the making of a matrix or complete block before it reaches the newspaper. Therefore, the advertisers or their advisers must feel pretty confident when such an appropriation is booked up. It is reasonable to expect, of course, that a newspaper with such a large circulation as this one will reach somewhere about one million homes. This is not the full circulation.

Now as to the value of white space, in more senses than one. As already stated, white space judiciously used aids readability and helps the general effect. But white space has to be paid for. In Example 36 there are approximately 328 square inches of available space, costing just over £4 5s. per square inch. Without taking into account the white space between the lines or between related groups—as, for instance, from the word " Let " to the end of nameplate PALMOLIVE—there are 146 square inches of white space at £4 5s. per square inch, or more than £600 worth of white space in this one advertisement. This is part of the science of Advertising, and demonstrates how paper is part of the picture and must be paid for.

This is unquestionably an instance where a layout of almost the complete advertisement is absolutely essential; possibly several layouts were made and rejected before the present one was chosen. Surely, however, this does not suggest that because an advertisement may be considerably smaller than the example under discussion, the same proportionate care is unnecessary? Most of the advertisements, large and small, of the big concerns are set up from layouts, but there still seems considerable trouble between printers and some of the advertising service agencies because of the unpractical nature of a number of their layouts. Such agencies would do well to have one or two practical men—ex-compositors—on their staffs, men who have risen from the ranks because they are capable of handling both sides of the proposition. There are many of these chaps anxious to get into contact with such services.

Now to conclude with a few hints.

The best work—i.e., the most attractive and easy to read—is the simplest. To accomplish this, reduce the number of big display lines to as few as possible—all other emphasis to be quite subsidiary.

Do not break matter up into too many separate groups; use short sentences; maintain continuity of message as much as possible; let the parts be so related as to present a well-balanced whole that can be read (and if with illustration its purport grasped) straight off without effort on the part of the prospect.

Do not forget the value of the " eye line " for the most important point, and let this influence the rest of the advertisement.

Remember that one's natural instinct is to read from left to right.

When using a pyramidal heading, let the shortest line be last—not first. The eye always has a tendency to travel towards the point of anything—perspective drawing proves this—and if the shortest line in the pyramid heading comes first and leads towards infinity, away from the rest of the message beneath it, the eye is tempted to do likewise, and may possibly be carried into the advertisement *above* your own.

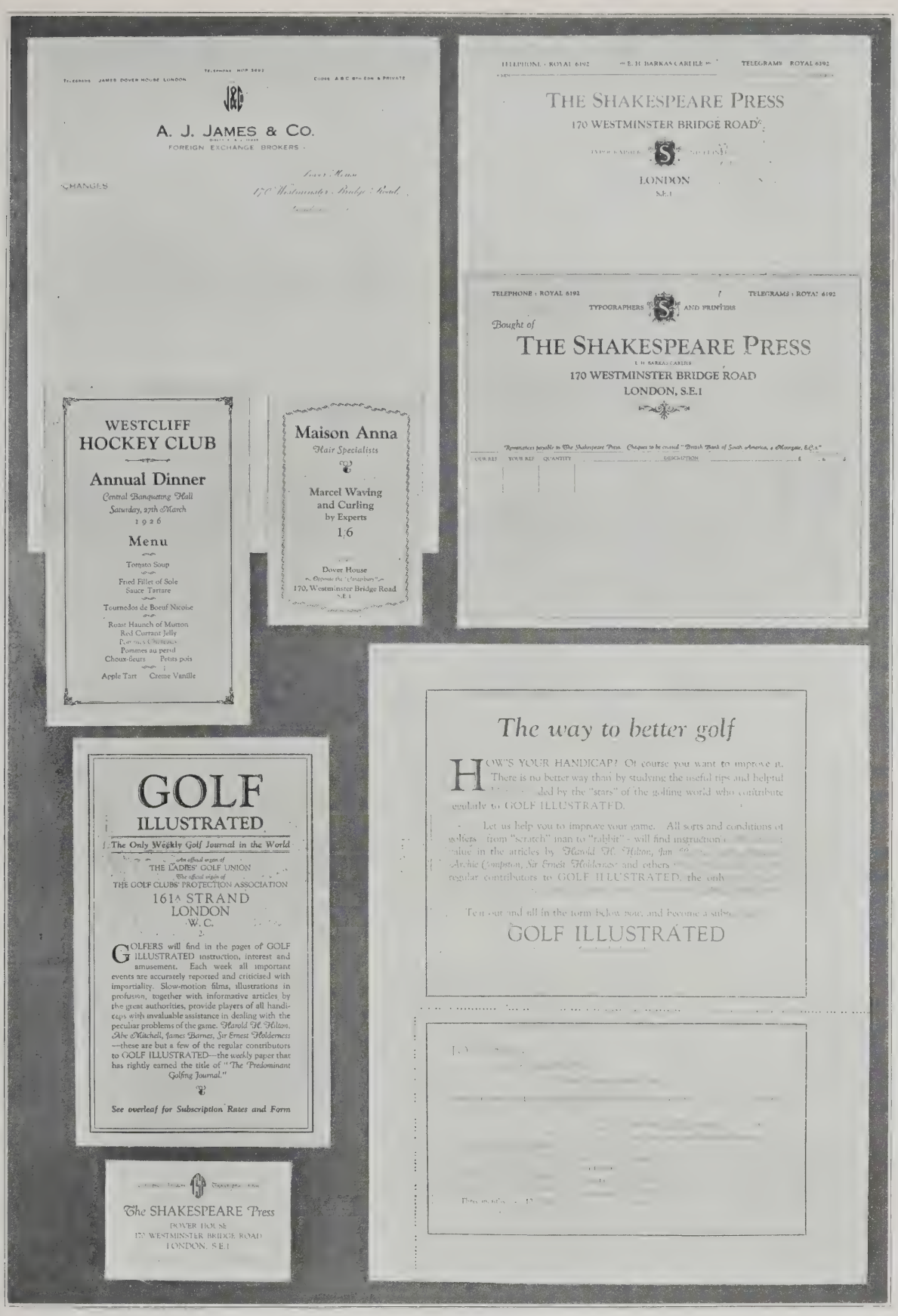
Should the most important feature be the illustration, choose a style of type that will harmonise, not compete, with it; otherwise in the struggle for supremacy a reaction may take place to the detriment of both.

On the other hand, if the illustration is only " an accessory after the fact," i.e., merely used as a draw, let the type brook no interference, for after all is said and done it is the printed *word* which conveys or completes the message. This is exemplified in Example 36, where the illustration helps the text without disturbing its readability one iota.

This little chat on advertising and layouts was inspired by, and is partly in answer to, a letter received from " Upper Norwood," and has been amplified and illustrated to widen its scope and be of interest to the planner of advertising matter. Readers are welcome to raise points, which, if they are considered of sufficient general interest, will be similarly dealt with *in extenso* in these columns.

Producers of letterpress printing are invited also to submit specimens for review—constructive criticism is offered, such as may be helpful to others as well as to the correspondent. All such missives may be referred to under a nom-de-plume if desired, and should be addressed to H. Naylor, Craftsman's Corner, 8, Aubert Park, Highbury, London, N.5.

Almost at the moment of closing my notes for this issue there came to hand some very practical


A. J. JAMES & Co.
FOREIGN EXCHANGE BROKERS
THE SHAKESPEARE PRESS
170 WESTMINSTER BRIDGE ROAD
LONDON
S.E.1
TELEPHONE : ROYAL 6192
TELEGRAMS : ROYAL 6192
TYPOGRAPHERS AND PRINTERS
Bought of
THE SHAKESPEARE PRESS
170 WESTMINSTER BRIDGE ROAD
LONDON, S.E.1
WESTCLIFF
HOCKEY CLUB
Annual Dinner
Central Banqueting Hall
Saturday, 27th March
1926
Menu
Tomato Soup
Fried Fillet of Sole
Sauce Tartare
Tournedos de Boeuf Nicoise
Roast Haunch of Mutton
Red Currant Jelly
Pommes Chateaux
Pommes au persil
Choux-fleurs Petits pois
Apple Tart Creme Vanille
Maison Anna
Hair Specialists
Marcel Waving
and Curling
by Experts
1/6
Dover House
170, Westminster Bridge Road
S.E.1
GOLF
ILLUSTRATED
The Only Weekly Golf Journal in the World
the official organ of
THE LADIES' GOLF UNION
the official organ of
THE GOLF CLUBS' PROTECTION ASSOCIATION
161A STRAND
LONDON
W.C.
GOLFERS will find in the pages of GOLF ILLUSTRATED instruction, interest and amusement. Each week all important events are accurately reported and criticised with impartiality. Slow-motion films, illustrations in profusion, together with informative articles by the great authorities, provide players of all handicaps with invaluable assistance in dealing with the peculiar problems of the game. Harold H. Hilton, Abe Mitchell, James Barnes, Sir Ernest Holderness —these are but a few of the regular contributors to GOLF ILLUSTRATED—the weekly paper that has rightly earned the title of "The Predominant Golfing Journal."
See overleaf for Subscription Rates and Form
The way to better golf
HOW'S YOUR HANDICAP? Of course you want to improve it. There is no better way than by studying the useful tips and helpful ... ded by the "stars" of the golfing world who contribute ... regularly to GOLF ILLUSTRATED.
Let us help you to improve your game. All sorts and conditions of golfers from "scratch" man to "rabbit" - will find instruction ... value in the articles by Harold H. Hilton, Jun. ... Archie Compston, Sir Ernest Holderness and others ... regular contributors to GOLF ILLUSTRATED, the only ...
Tear out and fill in the form below now, and become a subs...
GOLF ILLUSTRATED
The SHAKESPEARE Press
DOVER HOUSE
170 WESTMINSTER BRIDGE ROAD
LONDON, S.E.1

EXAMPLES 37 to 44.

examples from The Shakespeare Press, 170, Westminster Bridge Road, London, S.E.1—under the direction of Mr. E. H. Barkas Carlile. This printing office has not been in existence so very long, but if Examples 37 to 44 are anything to go by, they are turning out some first-class work at reasonable prices.

None of the examples are elaborate, there is no straining after unusual effects, but they all show excellent taste and discrimination in the choice of material—type, inks, and paper.

Example 37 (A. J. James & Co.) is a heading set in Spartan Family and Society Script, and printed in two colours on Royal Charter Bond, a buff tinted paper. Here we find formality in treatment with freedom of design.

Examples 38 and 39 (letterhead and invoice respectively for The Shakespeare Press) effectively exemplify the inverted pyramid treatment referred to earlier in these notes. They lead on to the subject quite naturally.

Example 40 (menu card for Westcliff Hockey Club) is slightly more decorative, as befits the occasion. This and all the other examples have been set in members of the Goudy Family.

Example 41 (Maison Anna) is a small business card, showing a section-mark border that has been given a fussy and slightly waved treatment at head and foot suggestive of the business of Marcel waving and curling.

Example 42 (" Golf Illustrated ") is an ideal 8vo handbill having on reverse side an order form. Clear, readable, and straight to the point, one might almost say it represents a new era for such literature.

Example 43 (" The Way to Better Golf ") is a similar proposition on a larger scale, with copy on one side of paper only, including a tear-off order form.

Example 44 is a neat little business card for The Shakespeare Press—not *filled* with glowing phrases of ability to produce good printing, but *showing* it by good printing and careful arrangement of type on a substantial ivory card.

This card is in excellent taste, and is consistent with all the other examples submitted. Such a printer as Mr. E. H. Barkas Carlile is an asset to the trade; and others who are contemplating " donning the apron " and following the business of a printer would do well to take a leaf out of his book and print well for Art's sake as well as for pecuniary reasons. It is more interesting and of greater benefit to the community. The Shakespeare Press is developing on right lines, and is bound to succeed.

Never in the whole history of our craft has the power and influence of Printing been demonstrated as it is to-day—quality is distinctly on the up grade, and mechanical appliances are more efficient than ever. But do not let the mind become so absorbed in methods that quality of production becomes lost in the process.

Cheapness only may create a temporary spurt in business, but it ultimately produces stagnation. Finer materials, better and quicker machinery are only economic factors in production, and should be used for no other purpose.

The printer who undercuts or produces " at any old price " without regard to his costs is a danger to his fellows as well as to himself because he is encouraging the buyer of printing to expect something for nothing; and whilst this finally reacts upon himself, it leaves behind a sting which is not always relished by those who have to remove it.

The printing that pays is that which creates business for the buyer of printing, or saves time and labour in use; and as such will invariably maintain its market value, because it earns money instead of wasting it.

HAVE YOU A
STATIONERY BUSINESS

If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

Particulars of Subscriptions from the Publishers:

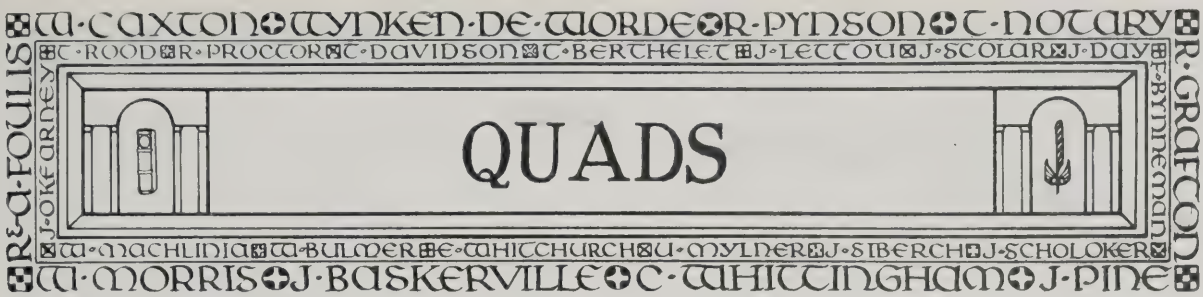
F. W. BRIDGES, Ltd.

Avenue Chambers, Southampton Row, LONDON, W.C.1

Long Service Record

THERE has just passed away at the age of 86, Hugh Macbeth, who early in 1864 was appointed by the late Mr. MacLehose foreman in his bookbinding workshop. Some fifteen years ago he retired from active management, but his name has been on the pay-roll of the firm for 62 years. He was succeeded by his son, John Macbeth, who has been in the employment of Messrs. MacLehose for 48 years and is now manager of their bookbinding department at the University Press, Glasgow. Another employe of Messrs. MacLehose, George Turnbull, bookbinder finisher, not long ago retired after a service of 48 years. These three friends and fellow-bookbinders had between them a record of 158 years with one firm.

WE call attention to the " Cequik " perpetual calendars advertised in this number. They are simple in construction, no gadgets to get broken, and low in price. Messrs. Cash & Clare make these calendars in all processes of printing.



I'M writing from Kilkenny. The cats have come to the ends of their tails. So that's all right; and I can get on with my tale.

DELIGHTFULLY green the Emerald Isle just now. Green and Golden. The fields are sometimes separated by shrubs of gorse serving as hedges. In general the gorse is more prolific even than in Cornwall. "When gorse shrubs (or whins) are out of season, kissing's out of favour," and Ireland has no troubles.

SHE has plenty still, and after these dreadful ten years may naturally have them. But she is stirring. Let two printing ingenuities attest this. In Belfast, where I greeted Sir Robert Baird on his return from South Africa, I found two apparently capable craft inventions going forward. Bairds have produced (in co-operation with one of their staff, I believe) a new etching machine; and it will very shortly be seen operating in London.

AND a capital feeding and interleaving machine for duplicate book production is brought out by James Moore, Ltd., very old-established printers, of Donegal Place, Dublin. I saw this operating successfully. More anon; but I would give information at once to any interesting inquirer.

THE feeding or interleaving is by transferring from one platform to another, the three or more platforms being mounted on top of hydraulic rams.

HOW important duplicating books may be. Telegraph duplicate books particularly. You can't assume that any messages will be received as sent.

MORGENSTERN'S once sent a wire from Berlin to A. B. Flemings, the ink-makers: "Send immediately two dozen dense black. Had same two years ago."

IT came to hand: "Send immediately two dozing dense blockheads sane two years ago."

A CATHOLIC priest writes in The Irish Tribune urging that workers in the Shannon Electric Power Scheme be paid by the Free State Government on a family endowment plan. A few Catholic employers in Grenoble, he says, introduced it in France, and it spread rapidly after the war, till in 1924 the sum paid in family allowances was 763,000,000 francs, and three-fifths of those engaged in French industry were benefited. In June, 1925, the amount had risen to 1,000,000,000 francs, and the number of workers to 3,500,000, or 78 per cent. of all employed in France.

AN attempt in 1921 to pass a Bill making the system compulsory in France was unsuccessful.

IN Belgium 5,000 workers were associated in a similar scheme in 1920, and in 1925 the 5,000 had become 540,000. A sort of modern miracle of the 5,000.

FATHER CANAVAN adds that in Belgium certain trade unions pay family allowances out of Union funds, providing thus for those workers who are not drawing benefits from the employers' endowment funds. In Austria the payment of family allowances was made compulsory in 1921 after five years' experience of it; but the compulsory allowances are meant to cover the cost of food only, not the total cost of living. The family allowance system was introduced into Germany during the war, and now covers almost all the workers.

FATHER CANAVAN makes no comment on the inducement to employers to choose unmarried men if their service is substantially equal to that of men with families and they could regularly and with trade union acquiescence be secured for less than married men. But that point has to be considered. In a country which does not wish to see Government subsidies extended.

I HAD some interchanges with Pennell ("Artist Unknown" of the Star of other days), the famous artist, scribe, ink slinger and ink stinger who has just died. I think my serial story which in 1896 ran through The Printing Times and Lithographer, entitled "Senefelder, the Father of Lithography," interested him. I love lithography, and it was his great medium. Do you recall a law case famous in his day in which the issue was as to whether a litho drawn on transfer paper, and thence put on to stone, was properly to be called a lithograph. Some said it was not a lithograph, as it was not drawn on the stone. Pennell sensibly contended that it was; for the work vanished from the paper.

I WENT to the famous Bruce Rogers press near New York, and there saw in progress a large and very fine book dealing with Pennell and his lithographs and his life story. That was last August.

NEXT year the Masters' Federation will inaugurate a real Institute of the Graphic Arts for Great Britain and Ireland. They haven't decided on that. I've decided for them, which will save trouble. They will start one, and it will get together a good library, and the Pennell book will be included.

THE Printers' Institute of twenty-odd years ago was started feebly, and never was a real printing institute at all. I once warned it that it might become called a Distressed Commercial Travellers' Aid Association. Meaning that it might sink to

doing little more than arranging lunches at which commercial travellers and salesmen might hobnob with potential customers.

Some dull wits of the Institute complained of this in an Institute meeting, so I heard; they asked why aged and enfeebled commercial travellers should not be benevolently assisted! As if I should want to animadvert on that.

Various countries give us a lead in that they can go and take friends to some Temple of the Craft. What can London show in that way?

Manchester has the fine Ryland's Library, and it has Dr. Guppy, and master printers not so long ago paid it a reverent seeming visit. But it was not their library.

A renaissance needn't wait for great prosperity. Indeed, as a rule, prosperous people don't initiate any reformation. That rule of life seems general. As I write, I light on an Observer "Saying of the Week" which seems apropos. Mr. J. E. Agate is remarking that the only people who support good drama are those who canot afford to do so.

The Old Vic. has of late meant an immense deal for London. The spirit instinct in to-day's "Old Vic." is needed in a hundred spheres. It could do a great deal for printerdom.

Or shall I say an increase, an intensifying of that spirit? For it certainly is not utterly absent.

Pennellism is suggestive. One thing Pennell did was to observe the modern city, the modern setting of things, and see it not only as the average man appears to see it, but to see it at its best possible. Not the best that might be made of it by builders and city transformers. No. I mean see it at its best even as it is.

Like T. R. Way, who glorified the unpromising seeming Chelsea Power House in one of his most beautiful Underground Railway posters.

Pennell, too, and I suppose even more so, glorified—idealised, if you like—the city skyline, the city buildings, the very factories of to-day.

He was deemed a mordant cynic, a bitter biting snarler—or almost that. Whereas he must have had much of the child's nature, its hope, its wistfulness, its impressionableness.

So, too, Karl Marx. German Jew. Lawyer's son. Much expelled; much abused and much abusing; and seemingly having but one working postulate—the ordinary meanness of mankind; their unresponsiveness to any consideration but self-interest. Whereas, as the Master of Balliol in his little half-crown book on Marx (Oxford University Press) helps us to understand, Marx was emotional; soft-hearted; intensely self-sacrificing; and not nearly so Marxist as the Marxians.

Pennell leaves us the suggestion and the challenge not to under-estimate, not to under-value, not to under-admire the world we move in and work in—if we *are* really working. Not to await millenniums, but to enrich the immediate.

As the bishop told the cheeky boy in the street who asked if he could tell him the way to heaven: "Take the first turning to the right, and keep straight on."

We've been overdoing the dumps. We never are, but always to be blest. Enough of all that. "Count your mercies; count them one by one." That and "Dare to be a Daniel; dare to stand alone" are about the only two I can "abide" of the generally appalling even banal mission hymns. Those two ring true.

Talking of improving the present, the immediate, I want next month, all being well, to say something about the beautiful Ullimatt colour prints for whose production Mr. Corey, head of the Nickelcid Co. (with him—as lawyers say—Mr. Littlejohn) are responsible. Here you see colour reproductions that you can "live with," that really satisfy the desire of the eyes, and which yet are practically in any and everybody's power of purchase. There is no irritating shine or sheen. Four-colour work, and specially processed after printing in a way which makes them virtually indistinguishable from the originals. That's another manifestation of the fine modern spirit for which Pennellism may be accepted as a convenient label.

It would be woeful to be forced to await wonder-workers, subtle mysterious changes, cosmic transformations before we could make our lives more successful. The way to more happiness is simple, after all. It begins with the next moment and the next thing. The change that needs to be made is the change in ourselves—in our purpose and persistence. When life, "as dry as desert dust," may become "fresher than a mountain stream."

D'you remember old Alderman Robert Carden? He was, I suppose, revolving some such ideas as these one day as he walked along London streets. Suddenly he called to him a whistling bright-eyed youngster. "Here, boy; here's a shilling." "Thank 'ee, sir; thank 'ee. But what's that for, sir?" "Dunno, boy. Dunno at all. Only, you look so jolly."

A break off. Here comes in a talk with Sir Alfred Mond. I don't know how the Mond Nickel Co.'s men are paid, but profit-sharing based on cost of production has added about 20 per cent. to their wages.

He seems to improve a bit on the Solicitors' Law Society's methods, good as those are. He says: "The workers benefit not only by reduced costs of production, but, at the end of the financial year, in the same way as ordinary shareholders, by good management, salesmanship, and other administrative economies which have been effected. The scheme has been very successful, and the lowest-paid worker has received an allotment of an average of 9s. per week, rising to 12s. 6d. per week for the ordinary shift-man. These workers are, in effect, in the same position as cumulative participating preference shareholders, and the total credited to them exceeds 20 per cent. of their wages."

A new and improved application of profit-sharing is, he thinks, a possible approach to coal dispute settlement.

Quite possibly some form of profit-sharing may be made compulsory in the cases of firms employing more than a certain number of employes.

"Labour is the source of all wealth," we say. Wealth might be the sauce of all labour. Improving its flavour. And general behaviour.

Providing, too, for the employes, as someone has said, "Education by income."

As I said at the start, I've been in Ireland lately. They've a larger percentage of unemployed in North Ireland than we have. But Belfast men will always face up to a difficulty. With the best of them you can take that for granted. With the worst of them you can take it —for grunted.

Harland & Wolff's great shipbuilding industry has kept the barque close reefed right up against the wind.

In shipbuilding, says Lord Kylsant, "both employers and employes have faced the hard facts of the economic situation and made mutual sacrifices for the sake of the industry."

I attended a Sunday unemployed demonstration on O'Connell Street, Dublin. I heard one man say: "A man's been fined for neglecting a mule. It's better to be a half-starved mule than a half-starved man in Dublin."

Well, it isn't. A half-starved man can say, "Wouldn't it be worth your while, Guv'nor, to do so-and-so? Put me on at so much to try it." He may be able to suggest himself into a job, if only for a day or two. The last situation I held many long years ago was one where there was no vacancy; no thought of putting anyone on. I suggested myself into it.

Mules aren't self-starters. Men can be.

Another speaker told how one American employer trained some monkeys to pick fruit, as his men were making trouble. They climbed all right and picked all right; and eat the fruit—all wrong.

Then he trained the monkeys to pick cotton. They picked the fluff—and had great fun blowing it away.

I see the Maunsell Roberts plant in Dublin has been sold up. Sursum corda, Mr. Roberts. A man with your fine sense of printing will give us all good service some otherwhere. Try again. "Tho' losses and crosses be lessons right severe, there's wit there ye'll learn there, ye'll learn no otherwhere."

The other evening I attended as a guest the sixtieth dinner of the Waterlow Sports Club, Sir William Waterlow ably presiding. What a record! Why, if any ladies attended the first dinner, they wore crinolines; and the older men perhaps sported long Dundreary side-whiskers.

The American Civil War was only just over sixty years ago. Lord Palmerston and Richard Cobden had only just died. Gladstone had not formed his first government. Webb had not swum the Channel. Prussia and Austria had not fought out their fight. School Boards had not been established. Quads were only thin spaces. [Ed. What?]

Mr. Edgar Waterlow made an admirably toned speech in proposing The Firm's health. He alluded to a number of honoured servants of the house who had passed away since the last gathering. In common with surely all who knew him, I had deeply regretted the death of Mr. Elsom, who had for a few years been promoted to a seat on the board. As accountant he had been Sir William's competent and confidential and most loyal helper at Broken Wharf and afterwards at Great Winchester Street; and his death, I am very sure, was realised as the painful loss of a true friend by his board and by the house.

The fit word, brief and well-considered, was said about one or another, and I am certain the hundreds present responded in simple sincerity to what was so well expressed.

Sir William carried through two or three quite formidable tasks—he had to narrate the long record of sports prowess without tiring the company, and to present the prizes; and also to deal adequately with the toast of the visitors. He mentioned, I think, every visitor with some word which introduced them to the gathering or added to knowledge about them.

Sir Ernest Wild, the Recorder of London, responded for the visitors in a really fine speech which roused the hearers and sent them out with a new zest for life and service. Mr. Portal, the maker of bank-note paper, also was called upon.

"Waterlow's pitch into me at times," he said. "They sometimes say my paper doesn't bulk enough. I wish I could offer myself instead. They couldn't say I don't bulk."

There was another little happening after Sir William's own heart. He called on Mr. Creswell to receive a little presentation to mark the firm's appreciation of a term of service which in a few weeks totals sixty years.

The size and importance of the gathering, Mr. Edgar's apt tributes, Sir William's wholehearted and comprehensive statements and warm congratulations, and the Recorder's companionable, true British speech—with a note on playing the game which was less an appeal than an expression of confident assurance—these things, together with delightful music, made it a memorable evening for me and, I think, for all.

In sixty years more, what may not this great house have accomplished? Wartime experiences are, after all, but episodes—trying and testing and unparalleled of their particular kind, but after all but episodes in such long experiences. The greatest days of Waterlows are before it.

The menu was an exquisite specimen of Waterlow art. Which is saying something. Do you know, by the way, that that Southern Railway poster, with the man on the engine chipping the little girl on the end of the platform, is a gravure enlargement; four quad-crown sheets with a litho surround? I've seen the original, a very tiny snapshot from which the Watford studio triumphantly created the large poster. I remember nothing comparable to it in America; nor have I seen its like here. And it doubtless serves the railway company splendidly. We shall see more

of this kind of successful publicity product from the strong equipment for gravure and other processes, which the firm so studiously and at so much cost has established.

Hearty welcome to Mr. Eastman, of Kodak's. He has come to us this summer. "There's always room for a man of force, and one man makes room for many." For 18,000 employes in this case.

Karl Krause has just died. Apparently a centenarian. I wish I had known him. In Ireland I heard this week of a man 125 years old. The Belfast papers set this forth; but did not reproduce his birth certificate!

Well, here's to Eastbourne. After all these war and war-period years and "skeers" and taxations shears, one is glad to get away in company with familiar friendly faces in familiar friendly places; where every prospect pleases and even man's not vile.

I know that a man may smile and smile and be a villain, but a man may smile and smile and may not be a villain. It has been known.

Under the influence of spring, I feel a great wish to be at peace and to rain "Quads" and what not on the just and on the unjust, whatever the unjusts' iniquities. I don't think I could murder anyone just now, except a man who said "different to." I have killed four or five who've perpetrated that abomination. If I'm found out, I hope the jury's verdict will be "Serve 'em right."

But I don't want to risk it. So don't tell anyone. The only place in which I want to be hung is the Academy.

Mr. Howard Hazell has done a very fine and characteristic thing in his gift of £1,000 for printing scholarships. Yet, great as it is, it is very far from being his greatest gift to us all.

A hint or two for Eastbourne conversations. And the first one *re* revolution.

Revolution is not a dreadful word in itself. We've had a revolution in theology since the days when harmless old women were burnt as witches. We've had a revolution in printing since the days of the wooden wine press, which was practically all that Caxton had to work with. Indeed, we've had a revolution in printing since The Times had to work off its account of Napoleon's escape from Elba in its usual way—225 copies an hour on each of a score of hand presses.

We had a revolution in spinning or weaving, labelled for us by the words "spinning jenny" and "mule" and the like. And a revolution in electoral power, since about 200,000 voters changed to about 15,000,000. In dress, since multiple petticoating and ground-sweeping skirts gave way to womenkind's present sensibly-free sun-welcoming garb.

We've had revolution in education since the miller's man "on the Floss" declared that "he couldn't do with knowin' too much beyond his job"; and even Hannah More, in her privately-run schools for labourers' children, taught them to read, but not to write. And in medicine since the Black Jack carried off sailors by the scores or hundreds. And, of course, in traffic by land, by sea, and by air. And in news transmission. No; revolution in itself is not necessarily a terrible thing.

Finding a tortoise on its back, I turned it right over. It was a complete revolution. But nothing dreadful accompanied or followed the action.

Some spokesmen for the bottom dog, speaking with more heat than light, boldly avow that they're out for revolution; and expect the listeners' blood to run cold. Mine doesn't; for the reason that I've seen or known of too many revolutions. And in regard to the bottom dog, I'm out for revolution myself.

I would be out for revolution in the sense of abolishing the capitalist system of production and distribution if I thought the world would then, because of that revolution, become full of humans healthy, wealthy and wise—happy in the present and more secure of happiness for the future.

Not only "the proper study," but the proper object of mankind is man—is the creation of manhood; wise, strong; courageous; blithe and free. The test of any system, of any "ism," is in the sort of men and women it creates.

There's one man with whom I'm very dissatisfied. He's wearing my boots, and hasn't borrowed or stolen them.

Whether the man who's wearing your boots is entitled to be satisfied with himself is a matter on which I may not be a very competent judge. I'm not condemning so much as suggesting. Quite possibly we need to understand each other as much as we need to reform each other.

And to understand each other's action we want to realise as well as we can what facts, ideas, suppositions, fancies, are in each other's minds.

I have long felt that we need the revolution of a new spirit in industry; a new sense of personal individual responsibility for making the most of our own individual life and contributing, so far as may be, to enabling everyone else to have fair opportunity to make the most of his life or her life. A new sense of justice. A new sense of values. New willinghood to use our eyes. New determination not to pretend to see what we don't really see; nor that we can't see what in fact we do see.

"Rid your mind of cant," said the old Fleet Street sage; and he spoke a timely word for all time.

Just when I am reflecting on the new spirit which is the real revolution I want to see, I read the reports of The Daily Mail's trade unionist guests' visits to the States. And then The Westminster Gazette symposium on the same subject which I've been revolving—the new ideals in industry.

Mr. S. Hammersley, Conservative M.P. for Stockport (the town Cobden represented) contri-

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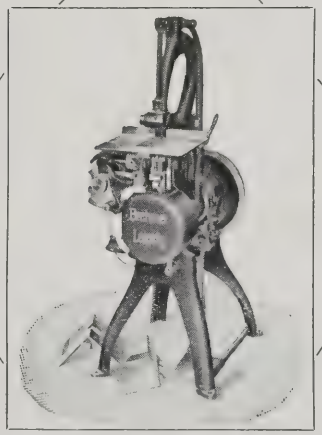

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butes to this symposium. He apparently thinks we can help generally towards a happy revolution, a tortoise-turning revolution in industry, if we will recognise two suspicions labour may warrantably entertain, and take courageous action to remove whatever warrants them.

"LABOUR," he says, "feels that at present many industries are over-capitalised."

THAT "industries with borrowed money" are "forced in many cases to pay back £1 now worth 20/- in repayment of a loan of £1 worth only 13/- a few years ago."

"IN this way financial interests are extracting a tremendous toll from our industries. To my mind co-partnership will not be wholeheartedly accepted by labour unless labour is sure that capital enters into co-partnership on an economic and not on an inflated basis."

"IN many of our staple trades the cost of borrowed money on which interest must be paid whether trade is good or bad, is three or four times as much as it was in pre-war days. This is due, not only to the greater amount of money borrowed, but also to the higher interest charges prevailing to-day, in comparison with pre-war days. The money to provide this interest has to be earned before the concerns can show a profit, and as a result many firms which are extracting twice as much from their trading as in pre-war years, still show a loss on their balance sheets. That the money is, in fact, being made is shown by the uniformly excellent results shown by the trading of the banks, in spite of the uniformly bad results shown by the chief industries of the country."

THUS Mr. Hammersley. His words seem so well worth weighing, I will quote yet further.

"THIS problem of inflated capital I conceive to be a very real danger in the way of effective co-operation of employers and employed in this country. It will be difficult to induce labour to work on an economic basis unless there is confidence that capital is also working on the same basis. While it is true that restrictions prevent the production of British goods at the lowest labour cost, it will not be easy to remove these restrictions unless steps are taken to convince labour that the capital cost of the production of British goods is not inflated. Ensure that capital—both fixed interest and share capital—is directly based on the present-day cost of replacement, and you will remove an anomaly which assists those who batten on the mistrust between Capital and Labour."

MR. HAMMERSLEY believes the British worker will be ready to take a hand in proper schemes of co-partnership. He thinks the average worker recognises that a fair remuneration for capital is essential to his own continued employment.

MR. HAMMERSLEY'S point is somewhat like that which sometimes comes up in costing. In working out our costs on the basis of our last year's operations, we must, of course, include our 5 per cent. (or 5½ per cent. or possibly 6 per cent.) for interest on our capital. But——

WHAT is our capital—for the purpose of this calculation? Is it what money we have actually taken up from our own pockets or from a group of acquaintances or from the public? Is it that? Or is it the sum to which our later coming or more fortunate or more "cliver and contrivin'" competitors have managed to restrict their outlay on plant which does as much as we can do and is earning about as much as we are earning? Our accountants say the first sum is our capital; they can say no other. But common sense may challenge that.

I HAD occasion to deal with a similar point in a paper I lately read to the Institute of Valuers in Lincoln's Inn Fields. "What happens when the public are asked to subscribe shares? They are commonly led to expect a certain minimum profit. Watson and Wright have spent £100,000 on certain plant, and expect to make £40,000 profit by that plant; but Shortter and Smarter, who are competitors, have contrived by an expenditure of only £60,000 on plant to put themselves in as good a position for earning £40,000 a year. Watson and Wright's plant, therefore, is arguably not worth any more than Shortter and Smarter's. It would perhaps cost more to reconstitute after a fire, but it would not be constituted after a fire. At any rate, it would not be if the directors knew what Shortter and Smarter's plant cost. And the point is, it is not a better profit-earner than Shortter and Smarter's less expensive installation."

THE whole Gazette symposium has been very interesting.

THE Westminster Gazette started off with expression of its conviction that "the character of the British workman is so sterling, his instinct for honest work is so strong," that the special task of Capital in this crisis becomes practically this: to "convince Labour that it intends that Labour shall receive a fair share of the profits of its greater efforts."

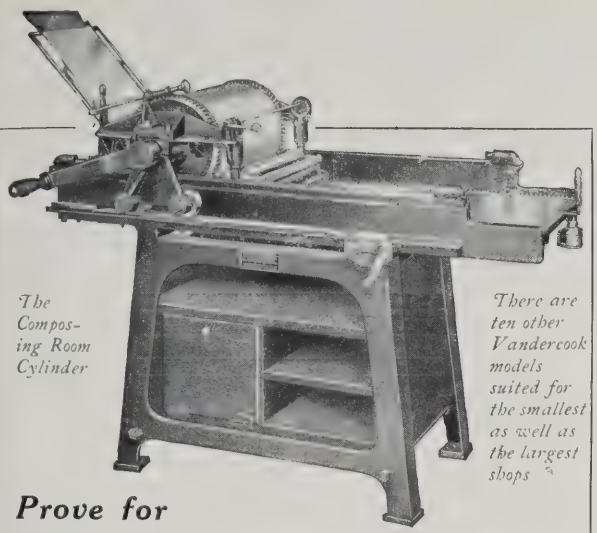
THE conditions of co-operation and efficiency which obtain in the United States can be reproduced here, says The Gazette.

NO. That wasn't distant thunder. It was boisterous old William Morris turning in his grave.

AMERICA is not, I think, succeeding as well as Great Britain in the making of men, which was Morris's great passion and the passion of thousands like and of thousands unlike him. God forbid that the general presentation of life as witnessed in the States be reproduced here. To America, too, as to other countries, we may fairly aim to show the way. Don't let's have too much America. Let our developments be racy of our own soil. We will win through to efficiency and without sacrificing individual freedom so much as many Americans seem willing to sacrifice it. Nor be as ready to go with the crowd as are average Americans. Nor be as content as they with doing repetitive and uninteresting work.

WHETHER we can do better than America can do in the future if she makes many urgently-needed improvements, I certainly think we can do better than America is doing now.

BUT to the symposium contributors. Let me string together a few things sent to The Gazette by contributors on different days.



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The Minister for Labour leads off: "Each individual trade, employers and workers together, must really get down and grapple with the hard facts of the situation."

Sir Arthur Balfour, head of a great Sheffield steel firm, says that if cases of cutting agreed piece or bonus rates exist, they would on being taken up with the employers' associations be dealt with most drastically. To be sure, he is speaking of such interference where there has been "no fundamental change in the method of production."

"It may well be that the only solution is a system of increasing the amount of the bonus on production," Sir Arthur thinks.

Mr. Appleton, the General Secretary of the General Federation of Trade Unions, writes: "It has seemed to many that the standard of living had actually advanced as a consequence of restrictions and similar practices. An advance has indeed been made, but few realise that this advance has been maintained only by abstractions from capital, actual or potential, and that a time must come when adequate abstractions are no longer possible."

Sir Hugh Bell, of Pearson and Dorman Long and Brunner Mond association, says that "in the industries I know best the wage-earner has always got the last penny of wage he could extract. This shows to my mind the futility of all profit-sharing schemes."

I have much respect for Sir Hugh, but he seems to me to be still unconsciously obsessed with the old fixed wages fund idea. By the way his wife wrote a little book, "At the Gates," which revealed her as a sincere painstaking student of the industrial problem—and not in mass simply, but in detail.

Mr. G. N. Barnes, who has been Labour Minister, has little faith in profit-sharing. "It has been tried for a century, and there are now but 241,000 workers working under profit-sharing schemes out of . . . something like twelve millions." He urges that "workers everywhere must be taken into confidence and given full information. They must meet employers through representatives of both sides of the factory and workshop . . . . The seed of industrial democracy must be planted." He is against anything like the "dictatorship of the proletariat" or the putting of directors at once and without experience into director's chairs. "That way was tried in Italy," he says, "and it failed as it must fail."

Wherever industrial democracy has "been been tried it has improved relations, lessened wasteful friction, increased production of goods, raised wages, and broadened the outlook of employer and employed. Profit-sharing may, or may not, be a feature of such co-operation."

Another Barnes point. "There is no hope in Dictatorship. Dictatorship has landed us in our present troubles. Workers have been dictated to, and they are as they are as a result. . . Employers of the past were the cause of this attitude of mind being handed down to us. It is up to the employers of the present to show works meet for repentance. Many of them are doing so," Thus Mr. Barnes.

Some counsels proferred as to collective bonuses remind me that the late Walter Hazell made some thought compelling suggestions in a letter as to collective bonuses, or at any rate as to ways of promoting the greatest equity in bonuses between individual workers whose bonuses might be working out very unequally because of unequal conditions. His letter might to-day be worth reconsideration.

Sir Felix Pole, the G.W.R.'s general manager, says in his letter to The Gazette that where the desire to abolish capitalism altogether exists no conferences will succeed.

Wage workers, in their meetings, put the like statement in a different way; they say, quoting, I think, Tolstoi, that "the rich man will do everything for the poor man except get off his back." Smart sounding, but very muddled. Hargreaves and Crompton, with their Lancashire inventions, and George Stephenson, of the railways, were not riders on the backs of men. Nor was Mergenthaler, with his linotype spaceband, making automatic justification possible. There are only 158 L.S.C. men "signing on" as I write, and I think I have known about eight times as many.

"My own view," says Sir Richard Redmayne, former Chief Inspector of Mines, "is that trade unionism is but a step—perhaps a necessary step in order to educate Capital—towards the wider and better idea of co-partnership, which I believe is the only real solution of the present state of internecine warfare between Capital and Labour. State control of industry is no solution, and is doomed to abject failure if tried."

No system of payment by results should make it possible (Mr. Sherwood, chairman of the workmen's side of the shipbuilding industry, argues) for employers to demand by means of lock-outs, as in our own case at Norwich, reductions of the existing piece price list without showing to the workmen that the method of production has been changed. Adjustments of the anomalies in the price list can always be obtained.

"Can you get both sides to move simultaneously?" asks Mr. Hannon, M.P., basing what he says on very large directorship experience. He adds: "The two great parties to industry are still far removed from each other," still far from "mutual appreciation of each other's difficulties and points of view."

Mr. B. S. Rowntree declares that there is no hope for British industry unless costs of production are lowered, so that Britain may compete successfully in the markets of the world, and there are only two ways of lowering the cost of production, namely, increased output and reduced wages. To choose the latter alternative is to adopt a policy of despair. So far from lowering wages, he thinks it is of the utmost importance that we should raise them.

Mr. Howard Hazell in the same discussion impresses that more "labour-aiding" machinery is needed, better systems of production, and a greater willingness to adopt new methods.

With that I think I've boiled down the Gazette symposium for you.

Frank Colebrook.

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PRINTING PLANT

The "Ortleb" Ink Agitator

THE "Ortleb" Ink Agitator is the latest device to add to machine efficiency. Certain and constant uniformity of colour is, of course, one of the first desideratums for successful printing. The ink is mixed with a varnish; pigment is not soluble in varnish; as a rule, carbon, pigment, pulp, toner, drier and varnish are mixed and ground in ink-mills to a degree of fineness and smoothness in colour, so that a thin film will cover the surface. When the catches on the ink fountain are moved up, it means that the ink becomes heavier. The machine-minder will put this down to "lints." Whilst it is true that some lint will get into the ink, what really happens is that the fine particles of varnish, carrying their full share of pigment, are separated from the heavy particles of the varnish by gravity and suction in the fountain.

Oxidation, commonly called crystallisation, is produced when the ink becomes gummy and stringy. The vehicle becomes more viscous, and consequently has very little or no absorbing properties, and hence too much crystallisation takes place and not enough absorption. By the ink being agitated the vehicle retains the proper consistency and viscosity, and much of the crystallisation is avoided and better printing is the result. Of course, when the ink is new and fresh, there is less trouble than after it has been on the machine for four or more hours.

The "Ortleb" Agitator is a very simple device, consisting of eight knives, placed in the duct, like dividers; these are mechanically operated and kept in intermittent motion, close to the fountain roller. The agitator is operated by the same mechanism that operates the ink feeder on the press. Short-bodied ink is kept close up to the roller. Soft ink can never scum, because it is constantly stirred, and, of course, it does not get lumpy, as is sometimes the case when it is stirred occasionally by hand. The agitator can be attached quickly and easily. It is easy to clean, practical, everlasting, simple and efficient.

In keeping with their policy of having the latest mechanical devices on the market, the Machinery Department of Messrs. Caslon & Co., Ltd., have taken the agency for the "Ortleb" agitator, and expect to have one running at their Chiswell Street offices at an early date.

IN a recent advertisement of the "Craftsman" platen machine, sold by Messrs. H. W. Caslon & Co., Ltd., the size was given as 8 in. by 12 in., instead of 18 in. by 12 in.

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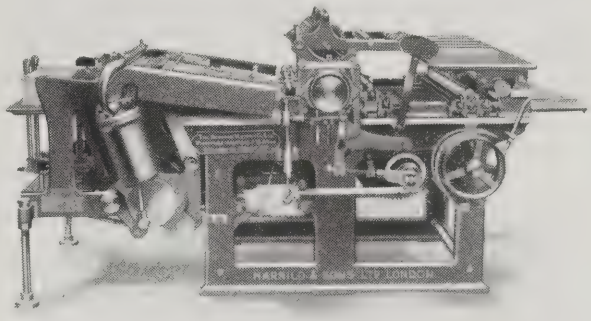

controlled. Messrs. Harrild & Sons, Ltd., the makers, assure us that they have customers who are turning out 50 reams per ordinary working day on this machine.

The New Two Colour Platen Printing Press

THE Hartmann "Universal" is a high-speed, reel-fed, two-colour platen printing machine placed upon the market by Messrs. Hartmann Bros., Ltd., of Abbey House, 2/8, Victoria Street, Westminster, S.W.1, whose works are at Denmark. It prints in two colours simultaneously at the rate of 4,000 imprints (8,000 impressions) per hour; or, with one colour the machine gives a steady output up to 8,000 prints per hour. Distinct features of the machine are complete accessibility to every part, its perfect balance and proportions. It is a single unit, weighing 1 ton 12 cwt. net, and runs smoothly without vibration at the maximum speed of 8,000 per hour. The broad outline of the design of the Hartmann "Universal" distinguishing it from other platens may be said to be:

1. It is erected on a substantial base, and has a solid and rigid upright middle frame.

2. Opposing one another, facing inwards, on either side of the middle frame, are two swinging platen-like solid sectors, each carrying a pyramid, a moving ink slab of cylindrical segment form, a laterally-adjustable type-bed or coffin, and the forme rollers and roller bearers.

3. Mounted on either side of the upright middle frame, facing outwards and forming part of it, are two *stationary* platens, and both adjustable top and bottom to give the required impression for make-ready.

4. Two ink ducts are mounted at the top of the upright middle frame on either side of it to feed the two independent pyramids, and

5. All the major bearing surfaces run in ball-bearings; other bearings throughout the machine are of the finest phosphor-bronze.

The Hartmann " Universal " is clutch-driven, equally adaptable to a line-shaft drive or independent motor. In operation the machine can trim, slit, print and cut the sheets to any desired size within its maximum and minimum limitations. Delivery is into a jogger-up which can be conveniently emptied with the machine running at any speed. Positive register is guaranteed, controlled mechanically by a simple turn of a hand-wheel. Once set, it cannot shift in the run.

THE MACHINE AT WORK.

Packing is in every way similar to that on an ordinary hand-fed platen. Fixed into an adjustable clamp at the bottom of the platen surface, the packing sheet is fastened through a longitudinal slit in a rod fixed at the top. Tension is applied by turning this rod with a small " tommy," and held fast by a set-screw. Ordinary manilla packing or a rubber blanket may be used. The reel is merely " dropped " into its position. It is adjustable laterally by a worm if required. The approximate alignment of the reel on its shaft does not affect the register.

The web is controlled by two independent mechanisms or sets of web-drawing metal rollers, namely, the feed rollers and the traction rollers. The feed rollers unroll in each time-unit an equal length of paper from the reel corresponding to the length of web drawn over the two platens by the traction rollers. This length hangs slack sufficiently to deliver the paper required for at least one complete printing operation, whether the machine is printing one colour or two colours simultaneously, without being drawn taut. At each impression the web stops, and, between the first and second impression, it is guided over an adjustable metal roller which controls the width of gutter desired between the prints.

The cross-cutting bar-knife, designed to keep its cutting edge for many months without re-grinding, is readily adjustable along a finely-graduated fixed scale to accurately cut any desired size sheet within the limitations of the machine.

The chase is placed into the ordinary type of platen coffin, and held in by the usual, but much stronger and wider spring clip. The vertical and side lay is obtained mechanically, viz., vertically by a hand-wheel raising or lowering the guide roller over which the web passes in its travel between the two platens; the absolute micrometer accuracy obtained thus, by literally " rule-of-thumb " methods giving dead register. Laterally, both coffins move laterally either way in heavy grooved slides by worm, and are supported on solid unyielding beds. By this design no spring whatever is possible when printing the heaviest formes at high speeds. A turn of the worm produces only a very limited movement of the coffin. The lay can therefore be regulated by " rule-of-thumb " methods to absolute vanishing hair-line accuracy in a few seconds. Once set, it cannot shift. Alternatively, the run of the web can be adjusted laterally by merely turning a hand-wheel. Dead register on the Hartmann " Universal" is obtained entirely mechanically and in a fraction of the time required on other machines.

INKING.

The Hartmann " Universal " has two separate inking systems. Each consists of the usual duct, a pyramid consisting of four compo. rollers, including the vibrator, and two steel reciprocators. Below each pyramid and working in contact with the distributors is an oscillating ink slab of cylindrical segment form. There are three forme rollers running on adjustable bearers (metal) throughout their entire travel over the forme and the slab. In action the slab and the forme rollers converge toward each other. The travel of the forme rollers is short and unhurried both in covering the forme and the slab. The inking, therefore, loses nothing in its absolute efficiency at top speeds.

When printing two colours, the first colour is printed on the web by one forme, and the second by the other forme on the same surface. The web moves only one unit-length for the two impressions.

When printing one colour only, both chases contain the same matter. They need not necessarily be locked up to within a thin-lead accuracy of one another. Each forme prints an alternate surface separated by a gutter, or the matter can be run together in absolute register. The web moves one unit-length for each impression of each of the two formes, or double the speed of its travel when printing two colours simultaneously. The speed of the web-drawing mechanism, the traction rollers, the cross-cutting bar-knife and the fly-delivery are automatically doubled in harmony. The change-over from one- to two-colour printing, or vice-versa, is effected by a gear-change lever similar to that of a motor-car. The printing speed of the machine does not alter between producing 4,000 imprints per hour in two colours simultaneously and 8,000 per hour in one colour. The web only travels faster.

The Hartmann " Universal " is produced according to the " tolerance " principle in its manufacture whereby every part is made to absolutely dead standard accuracy, and from the finest materials procurable. The result is a masterpiece in printing machinery equal to the best-class work demanding positive register, an unyielding impression and perfect inking. Its simple accessibility to the platens and the formes, the convenient and quick make-ready and mechanically-controlled positive register obtained in less time than is frequently spent in fixing a quad or a pin when getting the lay on the average platen, together with the unique feature that it delivers the printed work completely finished, trimmed, cut to any required size and knocked-up, and its tremendous capacity for output singles the Hartmann "Universal" out as worthy of most careful consideration.

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GOUDY HANDTOOLED

10 Point
MEN GRADUATE
Students from many states complete their

12 Point
INDEPENDENT
Remote little isles given opportunity

14 Point
BURLESQUE
European light opera with fine

18 Point
THE ATF!
Shortt & Co supply this.

24 Point
HOCKEY
Ice skating

30 Point
RECIPE
Nymphs

36 Point
Ensure

42 Point
Herds

72 Point
Dial

60 Point
Sight

48 Point
Epoch

GOUDY HANDTOOLED ITALIC

72 Point
Bird

60 Point
Eight

48 Point
Judges

24 Point
GNOMES
Responded

30 Point
FROND
Naughty

36 Point
Norton

42 Point
Spirits

10 Point
HUNTING HORSE
Southern equestrians display unusual skill

12 Point
SUBSCRIPTION
Notable magazine increasing number

14 Point
MODERNIZE
Improved ways of manufacture

18 Point
THE ATF!
Shortt & Co supply this.

Sole Agents for The American Type Founders Company
C. W. SHORTT & CO. LTD,
8 FULWOOD PLACE, HIGH HOLBORN, LONDON, W.C.1.

A.T.F. 24-pt Rosa Border No. 10.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The New Agreement in the Printing Trade

AFTER protracted discussions, the following agreement was signed on May 27 :—

"Memorandum of agreement made this 27th day of May, 1926, between the Federation of Master Printers of Great Britain and Ireland, the Newspaper Society, the Master Bookbinders' Association (hereinafter called 'The Employers' Organisations'), and the Printing and Kindred Trades Federation, representing the following Trade Unions: London Society of Compositors; Printing Machine Managers' Trade Society; Association of Correctors of the Press; National Society of Electrotypers and Stereotypers; National Society of Operative Printers and Assistants; National Union of Printing, Bookbinding, Machine Ruling and Paper Workers; Amalgamated Typefounders' Trade Society; the Society of Litho Artists, Designers, Engravers, and Process Workers; the Typographical Association; the Amalgamated Society of Lithographic Printers; the Society of Women employed in the Bookbinding and Printing Trades; National Union of Journalists; Lithographic Music Printers' Society (hereinafter called 'the Trade Unions').

It is agreed—

1. The Agreements between the parties which were in existence previous to May 1, 1926, shall remain in force.
2. The Employers' Organisations will recommend their members to give preference in engagement to former employes who left their work during the General Strike as and when required
3. There shall be no lightning or sudden stoppage of work of any kind in the works of any member of the Employers' Organisations.
4. The Trade Unions agree that there shall be no interference with the contents of any newspaper, periodical, or other matter printed or published by members of the Employers' Organisations.
5. No chapel meetings shall be held during working hours.
6. There shall be no interference with recognised apprentices in any trade dispute.
7. That works and departmental managers not engaged on productive work shall not be called out during any dispute.
8. To prevent any stoppage of work or interference with work, in consequence of a dispute or any question arising in or out of the trade, without first exhausting all the possibilities of the J.I.C. conciliation machinery before the customary notice is given by either side.
9. That there shall be no interference by the Trades Unions or their members with the conduct of the business, or with the right of the management to engage, employ, promote or discharge members of the Unions signing this agreement.
10. That the temporary arrangement as to day-to-day engagement be continued until a date to be hereafter agreed. In order that as many of the former employes as practicable may be re-engaged, short time may be worked in any department if desired subject to the details of the arrangement being mutually agreed. This arrangement shall not preclude the working of overtime when necessary.
11. Workers who left their employment without giving proper notice are not legally entitled to holiday pay, but in this instance the Employers' Organisations recommend their members to make holiday payments under the Hours and Holidays Agreement and the rulings of the Hours and Holidays Committee, to all employes who thus left their work, provided that this agreement is duly ratified.
12. Strict observance of agreements in the printing and kindred trades shall be regarded as a matter of honour affecting each individual employer and employe.
13. This agreement is made without prejudice to the legal rights of either side, their associations or individual members.

Signed on behalf of the above Trade Unions and Employers' Organisations, subject to ratification by the Unions and the Employers' Organisations, by—

C. W. BOWERMAN (President, Printing and Kindred Trades Federation).
A. E. HOLMES (Secretary, Printing and Kindred Trades Federation).
W. HOWARD HAZELL (President, Federation of Master Printers).
A. E. GOODWIN (Secretary, Federation of Master Printers).
ARTHUR L. WOODHEAD (President, Newspaper Society).
EDWARD W. DAVIES (General Secretary, Newspaper Society).
H. RIVERS FLETCHER (Chairman, Labour Committee)."

This agreement is being recommended for adoption by the Printing and Kindred Trades Federation and representatives of the Executives of all the Trade Unions connected with the printing and allied trades. It will be submitted for ratification to a special meeting of the Federation Council to be held on June 9.

The agreement was forwarded with a letter to the Right Honourable C. W. Bowerman, making the position of the employers clear on two clauses.

One point was made quite clear during the conferences, that the Federation consists of members who employ Trade Union labour exclusively, those who employed non-society labour, and others who have open shops; and in explicit terms the trade union representatives were informed that "freedom of action" in this respect would not be affected by any agreement reached.

No undertaking was given with regard to "victimisation," but any cases arising are to be reported to the Alliances for submission to headquarters, and will either be brought before the Government Department responsible for carrying out the Prime Minister's pledge, or dealt with as the Committee may decide.

It is confidently anticipated that with the menace removed of lightning disturbances from which certain sections of the printing and newspaper industries have suffered, and which has ultimately affected all sections, it will be possible to re-establish good relations in the trade, and to secure fair and reasonable settlements of many of the difficulties to which the attention of the Federation has been specially called during the present crisis.

With regard to payments to be made under the Hours and Holidays Agreement, the Committee carefully considered the question of Whit Monday, and decided to recommend members to pay a full day to any former regular employe who had worked one day or more in the week previous to Whit Monday. In the case of employes who are working short time, the payment shall be in accordance with a ruling of the Hours and Holidays Committee, Question 36, "one-sixth of the weekly wages earned taking the average of the four weeks immediately prior to the holidays. Payment shall be made at the full rate if full time is resumed in the week in which the holiday occurs."

LETTER TO MR. BOWERMAN.

Dear Mr. Bowerman,—The following statements can be made to your members amplifying the terms of the agreement arrived at to-day:

With reference to Clause 2: The Employers' Organisations will look into any authenticated cases of employes who claim that they have been refused re-engagement for having participated in the recent strike.

With reference to Clause 7: All parties to this agreement recognise that the existing position of works and departmental managers is that some of these are trade union members and others are not; and it is understood that we do not by accepting Clause 7 agree that these men must be or become members of a trade union.

Yours faithfully,
(Signed) A. E. GOODWIN,
Secretary.

Lessons of the Strike

Tribute to Mr. T. Naylor, M.P.

THE Rt. Hon. G. N. Barnes, who was a member of the War Ministry, and for many years a Glasgow M.P., writing in The Evening Standard on some lessons of the strike, says:—

"The general strike was bound to come, and it was bound to fail. It was bound to come because of the illusions of those who had got control of the trade union forces, and it was bound to fail because, after all, it is still true that a part cannot be greater than the whole.

"In regard to the unions, the results are specially serious and may well prove to be disastrous, unless trades unionists pull themselves together and put their house in order. They have probably lost some millions sterling in strike pay alone. But they have lost power in far greater measure, because they have lost respect.

"They had made bargains, and had then broken them. And it made their case no better in that, having been led to bargain-breaking by the Trade Union Council, they were then left by that body to go back to those with whom the bargains had been made, to express regret for their default, and promise to be of better behaviour for the future. Truly an anti-climax to the promised land of power which had lured them to their undoing. The 'one big union,' the 'united front,' and other foolish formulas of the last few years have crumpled up in a week's application, and left trade unions poor and discredited.

"There can be but one item on the asset side of the account of the strike, and it lies in the facts being frankly recognised and boldly dealt with. Trade unionists should in future see to the efficiency of their unions for helpful co-operation in service as well as for the direct promotion of the interests of their members. They should put their trust in men like Mr. Naylor, the Secretary of the London Society of Compositors—who warned them at the Scarborough Congress last year against the general strike—and replace the foolish phrasemongers by men of Mr. Naylor's stamp.

"They must insist on agreements made on their behalf being scrupulously kept, and, above all, they must realise that, inasmuch as their class forms the bulk of the community of which other classes are but special organs, a general strike is therefore a strike against themselves, and must inevitably and always fail.

"They will have a troublesome time to go through, their ranks will be thinned by understandable but ill-advised action on the part of some employers of labour, but they will soon recover lost ground if they have learnt the lessons which the strike must have taught them, as well as everyone else.

"The one outstanding lesson to everyone is that the general strike has failed, and must fail. It has been a dearly bought lesson, but, if thoroughly learnt, it may prove to be worth the price."

An Alternative to Trade Unions

A Great Experiment by Messrs. John Dickinson and Co., Ltd.

THE General strike will have many far-reaching consequences. The most instinctive thing in the world was that men's thoughts should turn toward making a repetition of this kind of thing impossible. Both employers and employed in many cases were at one in regretting to be involved in a strike where the workers had no choice given to them, no opportunity of expressing an opinion, and were the automata of a great machine handled by a few men. This applied particularly to the printing and allied trades. Many discussions have taken place on the possibility of removing great businesses from the sphere of such drastic interferences, and the decision of Messrs. John Dickinson & Son, Ltd., will be found of great interest.

We give herewith a summary of what took place from the declaration of the strike:—

Immediately the issues involved in the General Strike became clear, the leaders of the House of Dickinson declared their policy. A very definite appeal was made by the Chairman and Managing Director, Mr. R. H. Ling, to all the workers to return at once to work. The guarantee of the firm was added to the Government guarantee that no worker should suffer through his act of loyalty, and a considerable number of workers returned in response to this appeal. To counteract rumours of reduction in wages and increase in hours, it was necessary for leaflets to be issued through the post to all workers re-emphasising the company's pledge, covered in the following phrases: "The House of Dickinson stands for—No reduction in wages; no increase in hours; no alteration in holidays, which will still be paid for; no compulsion to join a Union—you will not lose your job as a result of breaking from your Union. The House of Dickinson stands for improvement in the standard of living of its workers, and is not, and will not be, in favour of any steps that will lower the present standard."

Many of the workers returned on Monday, May 10, and by Tuesday it became clear that as far as the Dickinson Mills were concerned the back of the strike had been broken, and that loyalty to the House of Dickinson and to their country's call had proved stronger than a mistaken loyalty to trade unions.

With a record of no less than 70 years' freedom from strikes or lock-outs, and with no misunderstanding of any kind between the managers and the employes at the time of the strike, it was agreed to do everything possible to make a recurrence of a strike an impossibility.

Even before the General Strike was called off, the plans for an alternative to the present Union system had been prepared, and it was issued to all employes in the following terms:—

NOTICE.

"Owing to the disloyalty shown by some of the Unions, of which many of our workers were members, we have decided not to recognise those Unions in future. In place of such Unions, we have formed the Union of the House of Dickinson, the principles of which are clearly stated on the paper enclosed.

"A committee, consisting of representatives of all sections of our employes, will be formed to draw up the charter and rules of the Union of the House of Dickinson, based upon these principles; such charter and rules will be circulated in due course.

JOHN DICKINSON & CO., LTD.,
R. H. LING, Managing Director.
May 12, 1926."

Following is an outline of the new organisation which has been formed:—

UNION OF THE HOUSE OF DICKINSON.

MEMBERSHIP.

All employes of the House of Dickinson, including directors, staff and manual workers.

OBJECTIVE.

Wages.—The wages of all employes of the House of Dickinson will never be below the recognised trade union standards. It will be the definite object of the Union of the House of Dickinson to secure conditions that will enable all employes to earn higher wages than the minimum trade union rates.

Hours.—The hours of work for the members of the Union of the House of Dickinson will never be longer than those operating in the trade generally.

BENEFITS.

To secure benefits in the case of sickness, convalescence and old age.

CRAFTS.

To secure opportunities for advancement in the various crafts associated with the Union of the House of Dickinson.

RECREATION.

To secure through the medium of the House of Dickinson Guild of Sport, the best recreation that can be arranged for all the employes of the House of Dickinson.

SUBSCRIPTIONS.

All subscriptions will be for the benefits of the workers, none being used for outside propaganda work.

STRIKES AND LOCK-OUTS.

No strikes or lock-outs by members of the Union of the House of Dickinson will be sanctioned.

FEDERATIONS.

The House of Dickinson will sever its connection with outside federations of employers. The Union of the House of Dickinson will give decisions on all matters coming within the scope of the Union.

FUNDS.

£50,000 of the special reserves of the House of Dickinson will be appropriated as the starting Benefit Fund of the Union of the House of Dickinson. £5,000 will be placed at the disposal of the Union of the House of Dickinson, to relieve any special distress that may from time to time occur amongst any of its members.

MANAGEMENT.

Employes of all sections of our business will be represented on the Committee of Management—all services being voluntary.

May 12, 1926.

Printers' Printing

By THE EDITOR

JUST now, when so many printers are preaching "Print More—Sell More" to their customers, it is worth while inquiring how far a majority of them practice what they preach. Regular advertising is just as necessary for them as for any other business, and if they expect to hold and extend their trade they must give great attention to this matter of publicity.

One of the best-known authorities on direct advertising computes that "by covering a mailing list of two thousand carefully-selected prospects each month, you can reasonably expect a return of a 20 per cent. increase in your gross volume of business the first year, more if you follow up the leads with sales calls. The second year, if you give careful attention to your mailing list and your workmanship is right, you should increase your gross volume another 20 per cent.; and by the same careful attention to your advertising detail, by the end of the fourth year you can expect to double the present capacity of your plant."

That statement may seem highly theoretical to the printer who is uninformed on the efficiency and efficacy of the power of advertising, but it is based on sound practice. As all printing is propagandist, it is most necessary that the utmost care should be given to it. The literature sent out by a business house stands in the same relation to that business as a staff of travellers. It is sent out to secure new business or to maintain business which has already matured. It represents the house which sends it out in the eyes of innumerable people who do not know that house by anything else. It creates an indelible impression, and by that the house will be judged.

Printers have so neglected this part of their business that we may be excused for drawing their attention to one or two elementary laws which govern all printed appeals. First of all one has to remember that the attention of any reader has to be won. There is a natural disinclination to read printed communications. People have to be enticed and persuaded into reading, and printing must be considered from this point of view. It must be attractive. The commercial traveller has to solve the same problem. The appearance and manner and what we call his personality are all important factors in his work. The man who has none of these things is very severely handicapped. What we have to do is to get this quality of attractiveness into the printed page which is sent out to perform the important work of propaganda for our houses.

If the great expenditure of money which goes to the production of propagandist printing is to be profitable, the printing must be good. Cheap printing never pays. It is worth nearly as much as it costs. It is well, therefore, to recognise the fact that this part of our business propaganda cannot be cheap, because quality is essential. This relation between good printing and profitable publicity is fundamental. Printing is to the business man what seeds are to a farmer. Every farmer knows that inferior seeds are dear if he pays anything for them at all. They would be dear as a gift, and this parable may be carried on between the sales literature sent out by a business firm and the seeds sown by the farmer. Both of them are committed to what is thought to be suitable ground. Both of them disappear from sight. Both are cast abroad very largely in faith, and are expected to produce crops in due season. Poor printing, like poor seeds, is dear at any price.

Then I think we could infuse much more character into our printing. We have all the aids that the printing craft has at its disposal to help us. Character in printing means character in advertising. A good printer knows how to use his great variety of material. Once having defined the characteristics of your house in printing, you should make it an integral part of your printing policy. There are certain business houses whose printing I should know almost anywhere, apart from the mention of their name. What I am urging is that you should appear at your best before your customers and your would-be customers. Never let your printing misrepresent you.

Our May Issue

How it was Produced

WE have received a number of congratulatory messages on the publication of our last number during the General Strike. This unfortunate industrial trouble found us with our journal completely written and partly printed at the office of our printers. This office was deserted. The machines were silent, and none save the principals of the firm and members of their families and friends were on the premises. Even to the uninitiated it must appear a great achievement for a journal to be printed, folded, stitched, wrapped for posting and dispatched under such conditions. But this was done expeditiously and carefully, not only with THE CAXTON MAGAZINE, but with an equally large journal also edited and published by us, The British Stationer.

We would again express our high appreciation, not only of the kindly and generous spirit of Messrs. Percival Jones, Ltd., for we are always sure of that, but of the technical skill and adaptability of all members of that firm and their friends in turning once again to work they had not done for many long years, and to operations some of them had never seen, much less attempted. The congratulations we have received on the issue of our last number we gladly share with our Birmingham friends.

For ourselves our further anxiety was to be ready for the dispatch of the journal when it was printed. The emergency postal regulations made it imperative that THE CAXTON MAGAZINE should be sent out in two parts and by letter post. But the additional expenditure and the extra clerical labour this involved, together with the transport of the addressed wrappers to Birmingham, was a small thing, and it was as satisfying to us as to our readers to be able to publish our last number only a day or two late.

Better Printing*

By Mr. R. B. SIMNETT, London

THE Federation of Master Printers of Great Britain, in their advertising campaign, have adopted the slogan "Print more, Sell More." I am in complete agreement with that slogan, but when I look at those posters on our vans all over London I am tempted to become a boy again, and try to write across each one in blue pencil the words "And print it better."

This subject, gentlemen, is one that I am deeply interested in, and in my opinion is the only solution and salvation of the printing trade in this country. Do not let me be misunderstood here. I do not look upon printing as a decadent industry; it ranks seventh or eighth amongst the great industries of this country, with a wages bill in round figures of 50 millions per annum. I believe it is yet a long way off reaching its peak, and has yet a very great future. The point I want to make here, and emphasise, is, that we must get out of that old lethargic rut—that in printing anything will do so long as it can be read—and take the broader and longer view that only as we make our work up-to-date, attractive, and worth while, is there any chance of a great increase in demand.

There are two kinds of printing—"good" and "bad"—and perhaps I may be allowed here to quote the motto of my firm as somewhat of an indication of my opinion on this point "to use the designs of modern artists appropriately and fine type intelligently, to put beauty born of simplicity into every printed thing."

That is the ideal I want to put before you, and emphasise with all the power I possess, and I am quite sure that no one will suggest that it is an impossible or a difficult ideal to any printer who has the will to do it.

Improvement in the style and quality of printing has steadily gone on during the past ten or fifteen years, and nowhere have we seen that improvement so much as in our daily newspapers. Well chosen modernised type has been introduced and the advertisement pages are a tremendous advance upon those of twenty years ago. I regret to say that the same forward movement has not been so striking in the jobbing houses generally in this country. There are some notable exceptions, and to them, one and all, my blessing. But my point is that the success of print in the future is, that every house, be it large or small, must concentrate its energy on improving the style and quality of its output by creative work that will not only interest, but command orders from our customers, and by creative work I mean the product of your own brain, not the slavish copying or "lifting" of another firm's ideas. That is rather like the flag run up at the mast of a pirate ship because the pirates had not sufficient pride or confidence in their own. Let each house show their own individuality, and we shall get such vim and vigour into the industry that we have never realised before.

Everyone will recognise much of the stuff (I was almost saying "sob" stuff) that is sent out to the public almost daily, drawing their attention to print as a means for them to extend their business. This matter itself sent on its mission to advertise taste and quality entirely lacks these two characteristics, and is very often devoid of the first principles of good printing and good arrangement. It makes one's thoughts turn to the baldheaded barber trying to push his never failing hair restorer, an experiment which one feels, like charity, should begin at home.

The first (and I might almost say the only) business of a printer is to print, and by that is meant good printing. If he cannot print, whatever other qualifications he may have, he has no right to pose as a printer. The next thing a good printer will make sure of is that in all work that goes out from his house the "arrangement" and "spacing" is perfect, and unless this dominates the effort the result is mediocrity and failure. Was it not Michael Angelo himself who said "Trifles make perfection, but perfection is *no* trifle," and so with the multifarious work that printers are entrusted with, be it the commonest handbill or an edition de luxe, the same spirit and attention should enter into the carrying out of the order, so that it emerges from the house a delight to the eye and a lasting credit to its producer.

I have often had it put to me by my brother craftsmen—"Some of your ideas may be all right, but how am I to deal with the customers (and they are many) who show me copy they have had done before, insist on having it repeated, and at the lowest possible price?" My reply to my friend is—"Educate your customer; he needs it. The chances are 100 to 1 that he doesn't want the stuff he has shown you, but he can think of nothing better, and it is up to you to show your strength in salesmanship in convincing him he's altogether wrong, that you can give him something much better that will bring him more business, and incidentally the price will be much less a difficulty, he recognising that he will have to 'pay more to get more.'"

I should like to state here that the printing trade is under no small obligation to the advertising agent for assistance and help he has given to the betterment of printing, and I would like with all deference to suggest to him that he uses the sledge hammer a little more with his clients in their copy for advertisements.

I received only a few days ago from a noted house copy for an advertisement—the size of the journal was crown 4to; the copy was sufficient for a full page. Our instructions were to get it into a quarter page, with eleven panels. But my special province to-day is with printers and their clients, and I want to make my point here—are you one and all going to take your mental coats off and get down to creative work for yourselves—show designs and layouts to your clients that will compel business for both himself and yourself, or are you content to leave it to others and

*Prepared for the Advertising Convention at Blackpool.

let your business drift to taking instructions for machining so many reams of paper supplied?

There is plenty of room in my opinion for all of us—the newspapers, with their enormous circulations, containing more and still more striking advertisements, and the progressive printer with ideas that the business man is ever on the look out for to push his wares. I am convinced he has the order waiting for you if you are ready with the idea. The day has gone for mediocrity, the flotsam and jetsam of the printing trade, but the day of progressive art is only just beginning to dawn.

The chief quality that is lacking in the printing trade to-day is enthusiasm. The continuous complaint of apathy arises to the skies from those in control. From almost every printing house this wail against indifference is heard. But how can you expect your employes to be other than indifferent if you as principals do not enthuse them with something of your own ideals. If you are enthusiastic they will catch the spirit. I have heard it said that trade is the mother of money, but enthusiasm is the father of success.

The following sentence is culled from an article in a review of two or three years ago by one of our best known critics: "The poster artist is the Cicero of the hoardings, for while the picture painter speaks to his patron or his friends the poster artist addresses the multitude. He raises armies and rations food. He helps hospitals and builds garden cities. He elects members of Parliament and counsels the citizen."

The poster hoarding is the poor man's picture gallery, but before all this is obtained the printer has had his chance, and the better the printer, the greater the chance.

Ours is a great industry; it has done great things in the past—I believe it is going to do greater in the future. Let us be determined to do our part, both customer and printer, to reach an ideal that each piece of work, when it emerges from our factory, shall be a credit to the producer and a missionary of good business to the purchaser.

"Mystery and Art of Printing"

Learned in a Few Hours

By THE EDITOR

I AM going to say such outrageously unorthodox things that I have begun by letting our readers know who wrote this article. What I have to say has to do with purely technical matters—the implications of the facts I leave to you. But thousands of things accomplished during the Great Strike make some of our pretensions look ridiculous, and go a long way to rob them of what the ancient Stationers' Company calls their "mystery." Here are some facts thoroughly well authenticated and gathered from a variety of sources:—

Men were operating the linotype after a very few hours' instruction.

Both men and women were composing at a fair speed after a day or two of practice.

Large and intricate newspaper machines were manned by untrained young men and working as well as when attended by their regular crews.

The intricacies of folding and stitching machines were mastered by ladies who had never seen such machines, and worked at an average speed.

The packing of newspaper parcels for transport, a well-paid class of labour, and supposed to be a "gift," was done by scratch teams of clerks, who proved so efficient that the work was done in normal time.

No one will surely think I am saying a printer can be produced in a week; but I do want to be understood to say that a lot of the loud talk we have heard about specialisation and expert knowledge on the part of the trade unionist is put to silence.

Nor do I forget that wherever this work was done there were one or two skilled operators to supervise the work of the amateurs.

But when all this has been said it remains true that ordinary intelligence seems to have become extraordinary; and a willingness to tackle an unknown task a call to the very best that is in man.

Discount the facts I have given as you will; multiply the number of experienced leaders as much as you like, and it is still true that the work done during the strike in our printing offices is both a revelation and a challenge.

Two things are mainly responsible for what happened:—

1. The great strides we have made in education; not merely technical education, but education generally. Manual training was unknown as a "subject" when I went to school, nor were there the models of machinery there are now. My own confession is that boys are much cleverer as a class mechanically. The facility with which a boy of this age is able to tinker about with a motor-bike or build up a wireless set fills me with amazement. Given effective mental tools, it seems to me that the present rising generation can turn them to splendid account in almost any direction.

2. We are too near the wonderful experiences of the Great War to be caught in a hopeless nap. All the resources and ingenuities of man were so called upon in that wonderful time, and the revelations of what a man could do, made by the necessity to do it, have begotten an almost divine confidence. To an absolutely uninitiated man in mechanics like myself it is bound to be wonderful that a young undergraduate should step upon the footplate and drive a locomotive. But even to those to whom mechanics are simple things the work done during that memorable fortnight must have come as a staggering surprise.

At any rate, it was yet another striking demonstration of the extreme adaptability of the average man.

Co-Partnership*

By COLONEL J. H. BORASTON, C.B., O.B.E.

[We make no apology for continuing to publish papers on this subject. The matter is fermenting in many minds. Scores of printers are exploring every avenue in the hope of finding a definite scheme which could be wisely applied to their own businesses. This discovery is by no means easy. But the first step is certainly to familiarise ourselves with schemes which are already at work.—Editor.]

I should not have ventured to accept the invitation which you have so kindly extended to me to speak on this subject to-night were it not for two things. First, that I have been for some years past personally connected with one of the earliest and most successful examples of a scheme of full co-partnership in working in this country. Second, that I have so much faith in the principles of co-partnership, and am so conscious of the unique opportunity which exists to-day for their wider adoption, that I felt that it were better that their exposition should be attempted even by so poor an advocate as myself than that an occasion like this should be lost. That is my apology for my own presence at this desk; for my subject I make no apology at all. Any proposal which has for its object the establishment of permanently improved relations between employer and employed, between capital and labour, is worthy of attention in this year of grace. A policy in support of which its advocates can point to numerous practical examples in actual successful working should surely command the most earnest and careful consideration of all thoughtful men and women. Co-partnership is such a policy. It is a serious proposal, based on general principles which, if one may judge from the public utterances of men of all parties, are already widely accepted. It is, moreover a practical proposal; for after nearly a century of experiment it can show to-day a substantial number of instances of successful application over a comprehensive range of businesses.

CO-PARTNERSHIP A PRINCIPLE.

It has been said, and said rightly, that co-partnership is essentially a principle, and not a scheme. That is one of the secrets of its present successes and the greatest hope for its wider application. The principle can be given effect to in a variety of ways, more or less complete; so that there may be large variations in the detail of the schemes embodying it to suit the varying needs and conditions of different types of industry.

A PRIMITIVE FACT.

The first principle of co-partnership is as old as human nature. It is that the normal average man will work harder and better for himself than he will for any master. It was expressed in another connection but in a telling phrase by Arthur Young, when he wrote that it is the magic of property which turns sand into gold. Give a man a sense of proprietorship, of part ownership, in the business in which his days are spent, and he will view his working hours in quite a different spirit than that crystallised in the phrase that he has no intention of sweating himself to make the boss a millionaire.

*Paper read before the Royal Society of Arts.

AN ALL-ROUND GAIN.

The second principle is that the giving to the worker of a substantial share in the ownership of the business in which he is engaged need not and should not depreciate the value of the shares which are left to those who provide the capital and direction of the business. Rather, the result should be the opposite. There should be an all-round gain, in which capital should have its share as well as labour. "Do unto others as ye would that they should do unto you" is good business as well as good Christianity.

INDUSTRY A HUMAN CONCERN.

Therein lies the economic justification of co-partnership. It is a common complaint that industry is looked upon to-day too exclusively as a business proposition; as an affair of dividends, and not as a human concern in which the well-being and happiness of all engaged in it are the constant thought of those who have control. There is much to be said for that criticism, though perhaps less in these days of welfare work, industrial insurance and industrial psychology than at any other period since the industrial revolution. But I for one should have nothing to say for co-partnership, in any of its forms, did I not believe with conviction that it is economically sound.

WAGES AND EFFICIENCY.

British industry is already far too heavily handicapped in a hundred-and-one directions to bear the burden of any new scheme which, whatever advantages it may hold out to one section of those engaged in industry is not actively creative of economic wealth. It has been laid down by an authority greater than mine that if an advantage in the distribution of the national dividend is pushed too far it may re-act on the production by injuring the efficiency of some one or more of the parties engaged as agents in that process. We have not got far to look for examples of that. The experience of America has proved that high wages are compatible with high industrial efficiency and enormous output. We have our own experience in the coal trade, to go no farther, to show how an industry can be crippled by labour demanding from it a higher return, having regard to the services given than the industry can stand.

THE THREE NECESSARY FACTORS.

The third basic principle is that there are three necessary factors in every form of human endeavour, capital, management and labour; and that the three are allies, not by the will of man, but by a law of nature. Man has often enough rebelled against the law, but ever to his own misfortune. No business, no industry, and no nation can thrive on the basis of a constant struggle and the use of force—strike or lock-out—

between partners who are indispensable to one another. A house divided against itself cannot stand. A nation which spends its working days in industrial wranglings must, other things being approximately equal, go down ultimately before another which has the moral strength, patriotism and intelligence to combine the three essential factors in common and sustained effort. Those are the basic principles. How does co-partnership apply them? There are a number of subordinate principles, principles of application, which will be found working in greater or less degree in successful co-partnership schemes.

THE INITIAL PRINCIPLE.

First the employe must be given a reward outside and in addition to the standard rate of wages in his trade. That is the initial stage towards the acquisition of an interest in the business itself, the first step towards part ownership. Many schemes of co-partnership get no further, or little further, than that. They belong to the great group of profit-sharing concerns, of which Messrs Clarke Nickolls & Coombs, Ltd., is, perhaps, an outstanding example. Incidentally, it should be noted that an essential preliminary to a scheme of this kind is the existence of something which can be pointed to as a standard rate of wages for the trade. That is, indeed, an essential to every form of co-partnership. It is the answer, and I venture to suggest the complete answer to the criticism that co-partnership is antagonistic to trade unionism. Trade unions perform an essential function as the principal active agent on the Labour side in the determining of fair standard rates of wages. The existence of some such organised body, capable of performing that function, is a *sine qua non* of co-partnership.

PROFIT-SHARING NOT ENOUGH.

The interest of the worker in the business is, however, but slight, and likely to be ephemeral, if it is confined to the receipt of a profit-sharing cash bonus. All that is really requisite for a scheme of that kind is the existence of profits, and such a scheme rarely survives a period of bad trade in which profits disappear. It does nothing to effect any permanent improvement in the lot of the worker. It offers no inducement to thrift. The bonus is probably spent as soon as it is received, and it is not easily differentiated in the mind of the worker from his ordinary cash wages. He is given no opportunity to understand the basis of the scheme, namely, that the bonus has to be earned before it can be distributed. His interest in the scheme, and any greater enthusiasm in his work, which the launching of the scheme may have engendered, flag together. The bonus becomes a dead weight upon the business in its competition with non-profit-sharing rivals.

A CLAIM UPON THE BUSINESS.

To get better results it is necessary to carry the scheme a step further, and to provide that some part of the bonus shall be paid, not in cash, but in some form of claim upon the business and its assets. The best form is that a proportion of the bonus, usually one-half, shall be distributed in the form of ordinary shares in the business itself, ranking *pari passu* for capital and dividend with the ordinary shares issued to the public, and carrying the like rights. Where, however, there are no shares issued to the public, or for any reason it is thought that the issue of ordinary shares is undesirable or impracticable—it might in some cases lead to over-loading the business—a common device is to issue some form of special bonus share or certificate, carrying interest but no voting right and marketable only with the company itself. Examples of this latter kind of scheme are Lever Bros. and Messrs. J. T. & J. Taylor, Ltd., woollen manufacturers, of Batley. Some arrangement has usually to be made for the accumulation of the bonuses in the hands of trustees until the individual holding is sufficient to purchase a share.

GIVE EMPLOYES A PERMANENT INTEREST.

This second principle of application has much to recommend it, and many schemes go little further. It does give the worker a definite, increasing and, so long at least as he remains with the company or firm, a permanent interest in its prosperity. It is a direct incentive to thrift, and has a noteworthy effect in raising the general standard of the employes. Their self-respect grows with their share-holding, and they begin to form a truer appreciation of the part played by capital in industry and a higher regard for its interests. As the employes gradually acquire a larger holding in shares or certificates in the undertaking their sense of proprietorship increases. The basic principles to which I have referred begin to have their effect. The employe feels that he is indeed working for himself, that his reward can and will be increased by his own efforts; that the prosperity of the business is his own concern, and its misfortunes his own loss. He has a natural disinclination to jeopardise that prosperity by strikes, or to submit to its being jeopardised by the action or inaction of others.

GIVING A FAIR DEAL.

Co-partnership would seem already to have realised its ideals but for one thing. Under a scheme of this kind the employe has no real opportunity of judging whether he is really getting a fair deal; whether he is receiving himself a fair share of the greater economy of production resulting from his livelier interest in the prosperity of the business, his more careful and more conscientious work. There is nothing to bridge the gap between the manual worker and the directing or supervising management. A strong personality, a captain of industry capable of winning the respect, affection and confidence of his employes—a man like the late Sir George Livesey, to avoid quoting living examples—may overcome that suspicion; and so long as such a man is in control the system I have just described will work, and will realise very nearly the full advantages that can be looked for from co-partnership. "For forms of government let fools contest; whate'er is best administered is best." I will not vouch for the verbal accuracy of that quotation; but the truth it expresses applies peculiarly to co-partnership schemes. Many an indifferent or incomplete scheme has been successful because a good man has run it.

But such a scheme is dependent on the man, and is too likely to die with him. To ensure comparative permanence, to make success independent of the individual, the scheme must contain another element. It must incorporate one other of my principles of application, and one on which I personally set great store. It must be so framed as to realise the full educational value of co-partnership.

A DEFINITION OF CO-PARTNERSHIP.

So far the principles applied have given the employe additional rights; they have done little directly to increase his sense of responsibility and duty; but the definition of co-partnership adopted by the Labour Co-partnership Association, to which I fully subscribe, is as follows: a system which gives the employe a share in the profits of the business in which he works, a share in its capital and a share in control and responsibility. Those three elements, intentionally or unintentionally are arranged in order of historical truth. They are also, in my view, arranged in inverse order of value and importance. In that last provision the share in control and responsibility lies to my mind the crux and essence of the whole matter. It gives the final answer to the charge that co-partnership is merely another and more subtle method adopted by capital to exploit the worker. It alone can give the worker that full understanding of industrial matters which must prevent, must come before that final and whole-hearted alliance of capital, management and labour for their mutual good which is the ultimate ideal of co-partnership.

SOME EXAMPLES.

There are a number of co-partnership undertakings which have gone a very considerable way towards giving full effect to this last of my principles of application. There is, first, the fact that they have opened to their employes the opportunity of becoming ordinary shareholders in the business, with the right to vote at shareholders' meetings, and with the duties and responsibilities which that right entails. Let no one suppose that the right is insignificant. Though the individual employe's holding may be small, the aggregate holding of the co-partners is often very large indeed, and I need not emphasise the importance of a solid block of shares at a shareholders' meeting.

REPRESENTATION BY EMPLOYES.

Secondly, these more advanced undertakings—and their number steadily increases—have set up Co-partnership or Works Committees, composed usually of elected representatives of the employes and of nominated representatives of the board and management. To these committees is delegated in greater or less degree an important share in the internal management of the undertaking concerned. They bridge the gap between capital, management and labour. Their meetings give opportunities to discuss common problems, to air difficulties and grievances, to explain and understand, on the one side and the other, exactly where the shoe pinches and how best the pressure may be relieved. These committees, by whatever name they may be called, are doing work of inestimable value in the co-partnership companies where they are to be found, to remove old suspicions and jealousies, and to replace them by a spirit of harmony and goodwill. Their educative value is enormous, and it is by no means wholly on one side. Masters and men, to use the old expression, have both much to learn from each other, and these co-partnership committees are the schools where they are taught mutual understanding and mutual respect.

SHARING RESPONSIBILITY.

There is only one step more. The problem is to give labour a share of responsibility and power, while retaining discipline, efficiency and proper organisation. I venture to submit that it is a problem which can best be solved by cutting down the last barriers and, in undertakings of a size to permit of it, opening the Board of Directors to properly qualified representatives of the employes. The effect of such a step is to remove the last breath of honest suspicion of the motives of capital and management, and to bring the whole mass of employe co-partners solidly behind the board in its efforts to promote the prosperity and efficiency of the undertaking. Capital, management and labour meet at a common table to discuss a common objective and to lend their united efforts to its achievement. On the one hand the ladder of advancement is open to the youngest employe, by which to rise by good service to the top of the tree; and his elders will tell him, if he cannot see it for himself, that it is only by good service and good discipline that he can hope to climb. On the other, the shareholders know that, come what may to the course of trade, the business into which they have put their money will not go down if the employes in that business can help it. I am not speaking without the book. I have discussed in broad outline the principles on and by which the successful co-partnership schemes of this country—with many variations in detail to meet special circumstances—are founded and built up. Let me, in conclusion, and in support of my general argument, describe to you very briefly the co-partnership scheme with which I am myself connected.

SOME PERSONAL EXPERIENCE.

I have the honour to be a member of the board of a company which has enjoyed a co-partnership scheme for more than a generation. In all that period the company has experienced no industrial trouble of any kind. I attribute that happy circumstance largely to the fact that ours is a scheme of full co-partnership, in which two employe co-partners have seats on the Board of Directors. Nor is our experience unique, for a neighbouring and larger company, working on a similar system with employe directors, has been equally free from industrial trouble for an even longer period.

SIR GEORGE LIVESEY.

The co-partnership scheme of the South Suburban Gas Company, like that of its larger neighbour, the South Metropolitan Gas Company, owes its existence to the energy, ability and vision of one man, Sir George Livesey. The motive which impelled that great man to take up the work which was to prove his lasting memorial was not, as in some quarters it has been misrepresented as being the desire to defeat a strike. For a number of years before the industrial crisis, in which his first scheme, that of the South Metropolitan Company, was launched in 1889, Sir George Livesey had been urging his fellow directors of that company to adopt a scheme of profit-sharing as a means, not of weakening the power of the unions or lessening the risk of strikes, but of raising the standard of living among the employes of his company and of discharging the duty which, as an employer of labour, he believed was laid upon him towards those whom he employed. His proposals were

not at first well received, but he persevered until ultimately he won his fellow directors round to his way of thinking, and it was decided that the experiment, which has brought happiness, contentment and increased prosperity to many thousands, should be given a trial. It was then, after the scheme had been accepted, that the trade union leaders, fearing a loss of members and a weakening of their influence, called out the men against the scheme. But Sir George Livesey had faith in his scheme, and was prepared to maintain it as resolutely against the union as he had urged it previously against the apathy and scepticism of his co-directors. It was the union which called the fight, and it was the men, when they had learned what the scheme meant and what it held out to them, who brought the contest to an end. The scheme triumphed, and from that day to this has been peace and good will in that company.

THE SOUTH SUBURBAN GAS CO. SCHEME.

It was in 1894, five years after the inception of the South Metropolitan scheme, and with its experience as a guide, that our own scheme was started. Its object was the same, to improve the lot of the employes, to encourage thrift and self-respect and to create among them gradually, but surely, a wider outlook and a better understanding of social and industrial problems. Sir George Livesey was wont to express his aim by saying that it was in the nature of gas to rise, and therefore those who made it ought to rise too. It was an excellent motive with which to start. It appealed to that capacity for idealism which is one of the fundamentals of English character. It has proved, as has so often happened in the history of social and moral progress, that the moral motive has sound economic justification. Throughout the history of the undertaking since 1894, the objective which the co-partners of all degrees have held steadfastly before them has been of a moral rather than an economic order. We have striven for better conditions inside and outside the works; to give every co-partner a chance to rise in the social scale and to establish an atmosphere of harmony and mutual helpfulness in every department of the business. The more nearly we have approached our ideals, the more efficient the undertaking has become and the greater has been the material prosperity of all concerned in it.

THE RIGHT SPIRIT.

A great deal, I am not sure but that I might say everything, depends upon the spirit in which such a scheme is started. It must be acceptable to the men. It must recommend itself to them as a fair deal, honestly put forward. It follows that they must understand it. They will expect it to offer definite advantages, not only to the employes, but to capital. If it does not they will distrust it. A gift horse will always be looked in the mouth. That may not be polite, but it is good horse-sense. Sir George Livesey saw to it that the scheme was thoroughly well explained to the men, and that they understood it when they accepted it. He did not scruple to tell them plainly that for the advantages given them they were expected to give something in return, in the shape of goodwill and honest work during working hours. The scheme itself was one readily intelligible to gas men. The company was already working on a sliding scale basis. That is to say, there was a standard dividend payable on the ordinary stock and a standard price for gas. For every reduction of a penny under the standard price per 1,000 cubit feet (it was before the days of therms, and we reckoned gas then in terms of cubic feet) we were allowed to increase the standard dividend by 3/4. Conversely, for every penny of increase over the standard price of gas to the consumer, the standard dividend had to be diminished by 3/4d.

STANDARD RATE OF BONUS.

We adapted that principle to our co-partnership bonus. We fixed a standard rate of bonus on wages at ¾ per cent. when the price of gas was 3s. 1d. per thousand cubic feet, and we undertook to increase the bonus by ¾ per cent. for every 1d. reduction in the price of gas. In 1894 the price of gas was 2s. 9d. per 1,000 cubic feet, so the co-partnership scheme started with a bonus at the rate of 3 per cent. on wages. Every employe whom the company was willing to accept as a co-partner—and he was not accepted unless he was recognised to be deserving of the privilege of co-partnership—if he was willing to sign on for a definite term of service (usually twelve months, but with a minimum limit of three months) became entitled, when the accounts were made up and the profits of the business ascertained to a bonus of 3 per cent. on his wages. The scheme provides that the whole bonus when declared becomes the absolute property of the employe co-partner, but he is only entitled to one-half of it in cash. The remaining half is accumulated in the hands of trustees at 5 per cent. interest, until the amount standing to the employe's credit is sufficient to purchase £5, or some multiple of £5 worth of stock. It is then invested in ordinary stock of the company in the name of the employe. The object of this arrangement is to encourage thrift and the saving spirit, and to ensure, so far as possible, that every co-partner shall gradually become a capitalist himself. In order to foster this spirit an active effort is made to encourage the co-partners to invest the whole of the bonus, and not the compulsory half only, and even to add their own private savings to the bonus, and invest them, too. The advantages of the system are so well understood that in the vast majority of cases the whole bonus is, in fact, regularly invested, and at times considerable additions are made out of private savings.

PROVIDING THE NECESSARY STOCK.

To provide the necessary stock for these investments, the secretary of the company is authorised to go into the market from time to time, as opportunity offers in the course of the year, and buy in advance, and therefore usually on favourable terms, an amount of stock which is judged to be sufficient to meet the requirements of the co-partners when the bonus comes to be declared. The board then fixes the price at which the stock so bought is to be sold to the co-partners, namely, at the average price at which the secretary has been able to buy it in the market, with the result that the co-partners usually get their stock at something under its actual market price at the time. This part of the system has itself an educative value. It teaches the co-partners to watch the market and to get to know and appreciate the way in which the value of stock fluctuates. Indeed they watch the market to

TRADE LINOTYPE MARK

NOTICE TO THE TRADE

INTERTYPE LIMITED by a Judgment of Mr. Justice Russell are under injunction restraining them from selling, offering for sale, or using machines infringing British Patent No. 2562 of 1914, belonging to the Mergenthaler Linotype Company, which covers certain construction of line-casting machines embodying an interchangeable multiple magazine unit. An application for a stay of this injunction pending appeal has been refused.

Intertype Limited having placed out machines of this construction, the users of these machines are informed that they are liable to proceedings for damages and an injunction to restrain the use of such machines.

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3rd February, 1926.

some purpose. A few years ago, as you may remember, the market value of gas stocks generally was, for reasons connected with war conditions, very much under its true value, and as conditions became more normal the market value began to appreciate rapidly. Meanwhile the secretary had been buying stock, until he held, I think, some £8,000 worth, which was thought sufficient to meet the bonus for the year, and the board had fixed the price at which the stock was to be sold to the co-partners. But by the time that had been done the stock had advanced again by several points. The co-partners put their savings together and applied for some £13,000 worth of stock. The system of bonus I have described is the profit-sharing side of our scheme, and you will see that it realises the first two requirements of co-partnership, namely, that the employe shall obtain, in addition to the standard rate of wages for his trade, a share in the profits of the business in which he is engaged and a share in the capital of the business. In the years before the war the efficiency of the company as a manufacturer and seller of gas increased, and the price of gas fell until, just before the war, the employe co-partners were getting a 7½ per cent. bonus and the shareholders a 6 per cent. dividend.

SHARING CONTROL.

Then there is the other and really more important side of the scheme, that which realises the third requirement of co-partnership by giving the employe a share in responsibility and control. The first step in this direction dates from the initiation of the scheme. It took the form of a Co-partnership Committee (the Profit-sharing Committee it was first called, but that name soon ceased to be appropriate) comprised of sixteen representative workmen co-partners elected by ballot by the co-partners themselves and an equal number of members nominated by the Board of Directors. This committee gives both the management and the workers the opportunity to meet and exchange views, to discuss suggestions coming from either side, and enables either side to realise the special difficulties of the other, and to make reasonable allowance for them. It brings the board and management into close touch with the workers and helps to restore the personal element which modern industrialism has tended to destroy. As time has gone on the sphere of activity of the Co-partnership Committee in the internal management of the company has gradually increased. Fresh duties have been added to it, and in 1919 a new step was taken by forming the elected half of the committee into a permanent sub-committee, known as the Works Committee, with its own secretary.

WORKS COMMITTEE.

The Works Committee has proved to be a most useful concession to human nature. It is found that the employe co-partners speak their mind more freely when they are among themselves with no official present. As one of the objects of our scheme is to get the views of the employes fully, freely and honestly stated, so that fair consideration can be given to them and no grievances are nursed in secret, the Works Committee performs a most useful function. Not every complaint which is brought before the Works Committee gets any further. The men do justice among themselves, and only a case which is felt to have some merits is reported to the full meeting of the Co-partnership Committee for further consideration and adjudication. From the Co-partnership Committee there is a right of reference to the chairman of the company, with a final appeal to the full board, whose decision is final. Rarely indeed is it necessary to take a case so far as that, and, should a case go so far, every co-partner knows that every circumstance of it has been presented and threshed out, and that the final decision taken is the one which the board, knowing all the circumstances, believes to be in the best interests of the company as a whole, the employe co-partners included. It will be seen that the Co-partnership Committee, with its permanent sub-committee, has very real and responsible duties to perform. It attends, too, to the social side of the company's life and deals with all matters concerning the health, comfort, convenience, and general welfare of the employes, including insurance, pensions, accident and sick fund benefit and the like. It goes a long way to assure every co-partner that he will meet with even-handed justice in his dealings with the company and that merit will be recognised; it goes far to make him feel that he has a real voice in the affairs of the company and a real responsibility towards his fellow co-partners, whether they are workers, management or shareholders.

VOTES AS SHAREHOLDERS.

The scheme, however, does not stop there. By the time that it had been in operation for ten years the yearly investments of bonus in the company's capital had resulted in the employe co-partners becoming the owners of a substantial block of ordinary shares, of course carrying votes at shareholders' meetings. It was felt that the extent of their holding justified the granting to them of special representation on the Board of Directors, and that such a privilege would immensely strengthen the co-partnership scheme. In the Company's Act of 1904 provision was made for the election by the employe co-partners by ballot (one vote being enjoyed for every £10 worth of stock up to £100, another for every additional £25 worth of stock up to £300, and another for every £50 of stock held above £300) of two employe directors to sit with the shareholders' directors, take part in their deliberations, and enjoy equal powers.

DIRECTORS.

The employe directors retire in rotation, one each year, and are eligible for re-election. Their qualification is two-fold—continuous employment with the company for fourteen years or upwards and the holding of a certain quantity of the company's stock. There are at present, I believe, some fifty or more employe co-partners who possess both these qualifications. We do not pretend that the system I have sketched out to you is a perfect system, that it is incapable of improvement, or that would be capable of application as it stands to all other companies. It is the product of thirty years of growth and experience, and I should be sorry to think that its capacity for growth has ceased. But it is a system which does embody all the principles of co-partnership in an easily recognisable form, and it has shown that it has life in itself, and is not dependent upon the continued guidance of the man whose genius gave it birth. It is training up new men all the

time, to be ready and able to carry on when those who have proved its value follow its founder into a greater fellowship.

WHAT HAS BEEN DONE?

What has the scheme accomplished? There is first its record of thirty years and more of harmony, good will and efficient work. The shareholders, and the consumers, too, for that matter, have benefited from that in dividends, security of capital and the price of gas. There is a matter of some £80,000 of stock held by the employe co-partners, wealth which for the most part would never have been created had it not been for the scheme, and had it been created would certainly never have been saved. Those are the direct material benefits both to capital and labour. The indirect benefits may be less tangible, but they are not less important either to the individual or the nation. Of one thing you may be sure, a good co-partner is a good citizen. Old employe co-partners will tell you of the change which has taken place under their eyes in the character of the neighbourhood around the works, the change in the character of the employes themselves, the disappearance of public houses, and the increase in the number of co-partners who own the houses in which they live. They will tell you that they are proud of their company, that they believe in co-partnership, and cannot understand why others do not take it up.

CAN THIS SCHEME BE WIDELY APPLIED?

No doubt there are many persons here to-night who could tell me why the system which we have followed so successfully hitherto has not been more widely adopted. I should be told, no doubt, that co-partnership is easy for a gas company, because a gas company has no competition. I could almost wish it had not did I not realise that it is to the intense competition with which it daily contends that the gas industry owes, next after co-partnership, its present efficiency. For more years than I can fully reckon gas has had to fight what has periodically been proclaimed to be a losing battle with electricity, and in the process it has doubled and redoubled its production and its sales. It is not afraid of competition. It is so little afraid of it that it would welcome the introduction of co-partnership as an accepted part of the constitution of all electricity undertakings! There are no doubt many businesses where our particular form of co-partnership scheme could not be applied. But there is no stock pattern of a co-partnership scheme to which all must conform. Co-partnership is a principle, a new religion of industry, a doctrine—not a dogma. The principle can be kept though the practice vary. Yet there are vast industries in plenty in this country which are by nature fully as monopolistic as the gas industry has ever been. In those at least a system such as I have described to you could, I am convinced, be introduced and worked with little material variation and with results fully as beneficial as those which our own company has experienced.

Coué and Salesmanship

By AUTOLYCUS

I DO not grab at the latest thing in mental therapeutics, but I confess I have been greatly interested in Couéism, simply because there is so much in it which links itself on to so much that is sane and suggestive in modern philosophy, especially in the region of applied psychology. Coué is handling a very old subject, but there are one or two new twists in it which it would be profitable for every salesman to consider.

Coué says somewhere that when the Will and the Imagination get into conflict, the Imagination always wins. He claims that our actions spring from our Imagination, not from our Will.

Now surely that might be pondered over by every salesman in the country. The supremacy in the human make-up of the Will has been often challenged. During the past few years we have been told that we cannot do any creative thinking, we cannot even put ourselves to sleep by will power. Why? Simply because throwing the will into top gear (I've just bought a car!) seems to get us all tense and tuned up, and the harder you will a thing the harder it is to get the desired action. I am not quite sure this is altogether sound, but it is sound enough. And what is more, we have put it to the proof.

As to the application of this to salesmanship, surely we must learn that there is no hypnotising a person against his inclination You cannot will a man into buying, in spite of what the salesmanship experts say. You only stir up conflict by trying to do so. But you can do tremendous things by stirring up the Imagination, and then dropping in the seed of a Suggestion or two. The man who flashes his eyes on me and tells me what an old-fashioned outfit my office is, and demands an order to re-fit it for me, doesn't get anywhere. But the man who tries Coué on me, and suggests how his filing equipment would just fit that corner, or how a re-arrangement of my room with a few replacements which he would supply would make it look larger and lighter, and at the same time make my records and correspondence so much more accessible, gets as near as any man ever will get toward moving my lethargic soul.

I don't happen to want my stuffy old room to look bigger or appear brighter, and I don't have to bother with filing papers. But if I did, this is the man who would get me—the man who has made images in my mind, and so set my imagination going. Especially if he knew how to make me want to change these things.

Really, it's too bad to expect our commercial travellers to graduate in psychology. But, after all, that is a big word for a simple thing—it just means knowing what is going on in the other fellow's mind. And we all would be the better for knowing that.

Problems in Paint and Varnish Technology

The Need for Experimental Investigation

By H. HOULSTON MORGAN, Ph.D., B.Sc., F.C.S., President, Oil and Colour Chemists' Association

A PAPER of great importance to the printing trade, but particularly to the ink makers, was given recently at the Royal Society of Arts by Dr. Houlston Morgan, President of the Oil and Colour Chemists' Association.

This paper is too long to publish in our columns, and we can abstract only a small portion of it, but those of our readers who are particularly interested in ink, paint and varnish problems will find the information in the journal of the Royal Society of Arts for 12th February, 1926.

Although the paper is directed mainly to paints and varnishes, many problems which the printer and the ink maker have to deal with are identical in character, both having pigments and drying oils as their chief constituents.

"The total capital value of the paint and varnish manufacturers of Great Britain to-day is probably of the order of £15,000,000, and its annual value about £33,000,000. Industries which, under normal conditions, are more or less dependent upon the use of mixed paints and varnishes, include the building and decorating trades, carriage, wagon and coach builders, the electrical industries, the manufacture of furniture, toys, tin boxes and containers of all sorts, cycles, automobiles, etc. The whole list is too lengthy to give in full, but enough has been given to show that the combined capital value of the industries concerned is out of all proportion to that of the paint and varnish industry itself. The above list does not take into account the rubber, linoleum, and printing ink trades, which are closely connected with the paint and varnish industry as regards the raw materials used and processes of manufacture. Though there is distinct evidence that of recent years modern scientific methods are becoming appreciated in the industry, it is to be feared that the natural British prejudice against 'anything new' has delayed scientific development, with the result that the previously recognised superiority of British paints and varnishes in foreign markets is being vigorously assailed by American and German competitors. In order that this competition may be adequately met, scientific research is as essential as advertising and sales organisation.

Paints and varnishes are generally regarded as being finished products, requiring merely to be 'put on' to the surface which needs to be protected, obscured or decorated. It is more helpful, however, if we regard them as being 'intermediate products,' which, before they can perform any useful function, have to be converted into dried and durable films adhering to the surface on which the material is spread. The original paint or varnish is judged by the properties of this dried film, yet these properties depend not only on the stuff itself, but to an equal, or perhaps an even greater extent upon craftsmanship, and upon atmospheric and climatic conditions prevailing during application and drying. This lack of understanding, or want of appreciation, as to the complex and delicate nature of the changes that are necessary before the 'paint in the pot' becomes the dried and durable film on the finished work, is a source of much annoyance, trouble and loss. In order to solve the many and varied problems in paint and varnish technology it is necessary to have complete knowledge of the properties of our raw materials—pigments, oils, etc.—and to know the precise bearing which each of these properties has upon the economic value of the dried film. Progress is being sadly handicapped through ignorance as to the properties of our raw materials and as to the changes that take place in them during manufacture, storage and use.

Of the raw materials used by the paint and varnish manufacturer, linseed oil is one of the most important. Chemists classify it as one of the 'drying' oils, and its drying property is said to be due to oxidation of unsaturated glycerides containing ethenoid linkages. Whilst it seems to be true that the initial change in the setting of a linseed oil film is one of oxidation, it is now becoming recognised that this is only one part of a series of complex changes that take place during the process. The tough, elastic, dried film does not consist of a homogeneous oxidation product called linoxyn, or even of a mixture of oxidation products—it always contains an appreciable quantity of liquid, unoxidised oil. The final process in the setting of the film resembles the setting of a jelly made of gelatine and water. The dried film probably has a cellular structure, resembling that of a honeycomb or sponge, the 'framework' being composed of solid oxidised and polymerised products, whilst the 'cells' are filled with fluid matter. Ideas as to the nature of this structure are, of course, highly speculative and perhaps somewhat fanciful, but I think there is little doubt that the film possesses structure of some sort. One of the most important properties of paint and varnish films is that of adhesion to the surface on which they are put, and I regard structure in the film as being intimately connected with the property of adhesion. It is well known that the rate of drying of linseed oil films is enormously affected by heat, light, moisture and the presence of even minute quantities of other substances. But it is not generally recognised that when linseed oil dries under these varying conditions, the resulting films vary both in composition and in properties —including durability. The *modus operandi* of the 'setting' is altered, and the resulting product is different. These facts are of the utmost importance when considering the vagaries of paint and varnish films which have been applied and dried under different conditions. The probable sequence of changes involved in the setting of a linseed oil film may be given as oxidation, condensation, polymerisation and gelation, but the causes and effects of these various changes require searching investigation, as also does the effect produced upon each part of the process by the variation of external conditions.

A dried linseed oil film possesses very little durability when exposed to the weather, and is seldom used alone as a protective coating. If linseed oil be dried at temperatures of 150 deg. C. or 200 deg. C.—either by stoving or by application to hot massive iron—then very durable and hard films are obtained. There is no doubt, however, that the constitution of the films so obtained is entirely different from those obtained by drying under normal conditions. When linseed oil, in bulk, is heated to temperatures of 200 deg. C. to 300 deg. C. a certain amount of decomposition takes place, and it gradually thickens. The process is spoken of as polymerisation, but the changes that take place are obscure and need investigation. Films of this oil are slower drying than those of the original linseed oil, but have a longer life on exposure. This increased durability of the dried film of polymerised oil may be correlated with—(1) reduced permeability to water, (2) diminished tendency to absorb and emulsify with water, and (3) smaller changes in volume during the ageing of the film. China wood oil, or tung oil, is the drying oil which stands next to linseed oil in importance. The changes that take place during the drying process appear to be somewhat similar to those that take place during the drying of linseed oil, but there are important differences which may be traced to a difference in composition. An all-oil film does not make an acceptable varnish. Harder films having a more lasting gloss are obtained by the incorporation of resins with the oil. During this process in the manufacture of varnishes polymerisation of oil takes place together with some, even more obscure, change in the nature of an irreversible combination between oil and resin. The resulting mixture is, unfortunately, too thick to be capable of easy application, and is thinned by the addition of a volatile thinner or solvent. The presence of this solvent introduces still further complications into the already complex process of the setting of an ordinary oil film.

It is my opinion that in every instance where a liquid or solution yields a coherent, firm, bright film on drying, gel formation takes place during the 'setting' process. This process of 'jelling,' which takes place during the 'drying' of all paints and varnishes, indicates that the film must have some sort of structure—honeycomb, lattice-work, cell-like, illustrate it how you will. Speaking in general terms, the quicker drying varnishes, rich in resin content, show greater changes in viscosity on account of temperature changes than do those rich in oil. The viscosity of a varnish should be considered in relation to the percentage of volatile solvent it contains. A varnish containing an abnormally high proportion of volatile solvent generally shows a large change in viscosity with change in temperature. The changes which take place in the viscosity and structure of varnishes with time during storage should also be investigated. In some cases the changes are beneficial, resulting in a varnish which works more freely; such changes are spoken of as 'ageing.' In other cases thickening or 'fattening,' or even 'jelling' takes place, without any change in the content of volatile solvent; such changes are a nuisance.

In considering the subject of paints, I wish at the outset to emphasise the interdependence of pigment and medium, or vehicle. It would be well nigh impossibe to over-estimate the troubles and misunderstandings that have arisen, in all sorts of ways, through chemists, technologists, and others neglecting to take into consideration the part which the medium contributes to the properties of a dried paint film. It is perhaps unfortunate that in many quarters dry pigments are classified and referred to as paints instead of as 'paint ingredients,' or some such term. It is well known that the colour and opacity of pigments vary according to the refractive index of the medium in which they are incorporated. Yet when investigating changes that take place in the colour of paint films this fact is often overlooked. Fading, and other colour changes, are frequently due, not to changes in the pigment itself, but to a change in the optical properties of the paint as a whole brought about by changes in the medium.

An illustration of the all too common view of endowing a paint film containing a particular pigment with the properties of the pigment itself is shown by the following quotation from a recently published text-book on 'Oil and Colour Chemistry.' It is stated therein that 'Graphite is said to be useful in a paint because of its fireproof properties,' and also that 'Graphite imparts immunity against the corrosive action of gaseous sulphur compounds, ammonia, the halogens, and their gaseous, derivatives, etc.' Graphite paint undoubtedly has its uses, but it can scarcely be called fireproof, nor is it the panacea for all the evils of corrosion in a chemical laboratory or works that the above statements would suggest. The various pigments in use obviously have inherent qualities which confer specific properties on the paints containing them. But the properties of a dried paint film must of necessity be a composite effect, and can in no sense be identical with those of a single ingredient in the form of loose independent particles. Moreover, far too much attention has been paid in the past to the chemical composition of pigments, to the neglect of their physical condition.

Although it is essential that the properties of the pigments themselves be first studied, it is, of course, equally necessary to investigate these properties in relation to the various paint mediums —to ascertain how they are modified by the medium itself and by the process of mixing. The manner in which the medium modifies what might be termed the 'texture' of a pigment, or the 'effective size' of its particles is a subject of far-reaching importance, and one which would amply repay intensive investigation. The so-called grinding and mixing of dry pigment with medium in order to produce a paint requires the use of expensive grinding machinery, absorbing much energy, but having a low rate of output. This grinding process is necessary, not to crush or break down individual particles of pigment, but to break up aggregates or clusters of dry particles, to bring about a complete 'wetting' of every individual particle and to ensure their complete dispersion throughout the medium. The complementary properties of wetting and dispersion depend upon mutual reactions between medium and pigment. Any change in the chemical composition or physical condition of either component may modify these properties.

The setting of paint films is a problem urgently requiring very detailed investigation. The changes that take place during the drying and setting of straight linseed oil paints must not be assumed to entirely resemble those taking place during the drying of a linseed oil film alone. The introduction of pigment profoundly modifies these changes; in some cases, such as the setting of putty and

other oil-pigment pastes, their character may be entirely altered. Detailed investigation is required into the action of each individual pigment—including those misleadingly called inert—towards linseed oil. We require to know their effect upon the oxygen-absorption of linseed oil, upon polymerisation and upon gelation; also whether any changes or troubles are caused by adsorption and by chemical action between pigment and oil. Surface forces between oil and pigment particles come into play and are of such enormous value that it is difficult to assess them. The idea, sometimes expressed, that linseed oil acts as a sort of cement, binding all the particles together, is not a bad one provided that the mutual action of 'cement' and particle be not lost sight of. The strength of the union will vary not only with the type of material of which the particle is composed (white lead, red oxide of iron, barytes, etc.), but also with the size and shape of the particle, and with the thickness of the layer of 'cement' between the adjacent particles—in other words, upon the state of 'packing,' and the concentration of the pigment particles in the oil.

The problem of fixing the relative proportions of linseed oil to dry pigment in a mixed paint so as to yield the most durable product is a very important one. It is generally recognised that there are certain limits between which the concentration of pigment must be in order to give the best result—though it is difficult to get people to agree as to the values of these limits. The fact is frequently overlooked that it depends upon size and shape of particle and degree of dispersion throughout the oil as well as on the chemical composition or specific nature of the pigment. These are also the factors which govern the 'consistency' of the mixed paint in bulk.

The durability of a paint depends to a large extent upon its opacity. Paints containing only pigments such as barium sulphate, china clay, whiting, etc., which are nearly transparent in a linseed oil paint film, possess little durability. Materials such as white lead, red oxide of iron, lead chromate, etc., all possess opacity under similar conditions, and it is known that the presence of these true pigments confers durability upon a paint containing them. It seems to be true also that durability is related to the colour of the pigment (irrespective of its chemical composition) and to the behaviour of the latter towards ultra-violet light. Nevertheless, there seems to be overwhelming evidence to the effect that the durability of a paint is more intimately related to the chemical composition of the pigment than merely indirectly by its action on the sun's rays. Whether this relationship takes the form of any ordinarily recognised type of chemical action between oil and pigment, or whether it is due to some more subtle physical action, is not known. It is generally recognised, however, that paints containing such substances as white lead, zinc oxide, ferric oxide, etc., owe their durability in part to the peculiar chemical relationship between these compounds and linseed oil.

In order to remedy these defects some people recommend the use of varnish over paints. In certain cases such a method of procedure is, perhaps, justifiable, as, for example, when using a bright-red which is not too fast to light. If, instead of applying paint and varnish in separate coatings, they be mixed together and the mixture applied in single coatings, a much better result is obtained. The varnish improves the decorative value of the paint, and the pigment improves the durability of the varnish. It is possible to manufacture paints of this character which yield films that are more durable and more pleasing in appearance than those obtained by the use of straight linseed oil paints, either alone or when varnished over. Paints of this class—which combine good durability with high decorative value—are generally referred to as gloss paints or enamel paints.

In order to obtain reliable data a large number of paints—of variable durability—should be submitted to exposure tests and also, at the same time, to chemical and physical examination in the laboratory. In the few cases where some attention has been paid to the medium and to pigment concentration, the object aimed at was to show some connection between durability and the *ingredients used in the preparation of the paint.* The object I have in mind is quite distinct from either of these viz., to find out some relation between durability and *such properties, of a mixed paint, as may be readily determined in a laboratory.*

It is equally necessary that the properties of the dried films should be studied and methods devised whereby such properties as gloss, opacity, hardness, flexibility, tensile strength, water absorption and adhesion may be measured. Various laboratory tests of this kind have been proposed from time to time, but sufficient attention has not been paid to the fact that the properties of the films which we wish to measure are continuously changing—especially during the first few weeks of their life—also that they depend upon the atmospheric conditions such as temperature, light, humidity, etc., prevailing during the drying period. Properties of films should be investigated therefore on films of different ages and on films dried under various conditions. It will probably be found that it is the *rate* of change of these properties which is more intimately related to the durability of the film than is the absolute value at any arbitrarily fixed age."

Some Consequences of the Strike

SCOTTISH PAPER MILLS DECLARE OPEN HOUSE.

A GROUP of well-known Scottish firms—the Culter Paper Mills, Ltd., Messrs. C. Davidson & Sons, Ltd., The Donside Paper Co., Ltd., and Messrs. Alex. Pirie & Sons, Ltd.—give notice that, "owing to the National Union of Printing & Paper Workers and Amalgamated Society having failed to keep their word by calling out their members without due notice, thus causing heavy loss to all mills, no future dealings will be held with these unions."

GOVERNMENT PRINTING WORKS NOT A SOCIETY HOUSE.

The following notice has been posted on the walls of the Government printing works: "As soon as the transport of goods becomes normal, every effort will be made to reinstate those who went on strike as and when the state of the work warrants employment being offered to them, but no non-unionist who worked for H.M. Stationery Office during the national emergency will be displaced so long as he or she remains efficient. Any unionist who returns to work must, therefore, recognise that for the future this is not a Society house, and he or she may be working alongside non-unionists.' "

NON-UNION NEWSPAPERS.

The proprietors of The Glasgow Herald, Glasgow Evening Times, Bulletin, and Citizen have intimated that in future they will only employ non-union labour. A similar announcement is made by the proprietors of The Dundee Advertiser and The Dundee Courier,

Printing Achievements During the Strike

A Remarkable Story

IMPOSSIBILITIES are impossible. Henceforth this word will never be heard in a printing office. The things done in the great strike emergency were more than remarkable—they were unprecedented both in conception and execution. They have their own sharp morals to teach, but these we refer to elsewhere. In selecting the story of the uninterrupted production of The Daily Mail throughout the whole period, we are prompted only by the tremendous initiative and wonderful organising ability displayed, and by the fact that so many printers in different parts of the country had a share in the work. Other achievements were wonderful, too. The organisation and production of The British Gazette, and the appearance in some form or other of our great daily papers, and scores of weekly journals, all have behind them stories of great resource and splendid energy. But, because of its vastness and its completeness, we take the story of The Daily Mail as illustrating those characteristics of our national life which are now more than ever the wonder and the despair of the whole world.

The following account is taken from an article written by Mr. Ward Price, which appeared in The Daily Mail on May 17 :—

" In normal times The Daily Mail is printed simultaneously in London and Manchester. These offices were closed down by the strike. The office of the continental Daily Mail in Paris, with its composing and machine rooms, remained in operation. The regular field of circulation of the continental Daily Mail lies on the continent of Europe, but it was at once decided to raise the output in Paris to the maximum of possibility and bring the surplus over to England to replace part of the London edition. On the first day of the strike a detachment of senior members of the London editorial staff was hurried over to Paris by motor-car and special steamer to superintend the increased production of the paper there.

But, though Paris provided a quarter of a million copies of the paper for England daily throughout the strike, this made up but a small fraction of the regular Daily Mail net sales in this country of 1,760,000. Since the whole of the composing and mechanical staffs of the paper had left their work, it was decided to print The Daily Mail at independent printing works in London and throughout the country.

EMERGENCY EDITIONS.

Within the first few hours of the General Strike no fewer than fifty-six separate printing works had offered to help in producing The Daily Mail. The first step taken for the emergency production of the paper in England followed the example set by the continental Daily Mail during a strike in Paris in 1922. The letterpress of the paper was typewritten and the typescript was then photographed and printed. For some days about 15,000 copies were daily produced in this way by the Rapid Printing Co., Kingsway, London.

The printing works of Messrs. H. A. King & Sons, Appold Street, E.C., also undertook to set up and print a two-page edition of the paper, and turned out from 8,000 to 10,000 copies a day. Later on a third printing establishment in the centre of London produced an additional 30,000 printed copies daily. Between 15,000 and 20,000 contents-bills were also prepared on many days in London for despatch to different parts of the country.

WOMAN PRINTER.

Emergency production was organised with equal energy by the Manchester office of The Daily Mail. On the morning of Tuesday, May 4, some 200,000 copies, which had been printed before the General Strike began at midnight, were distributed over the North of England. The following night the entire mechanical staff of Manchester, except four overseers and two technical experts, had forsaken its posts, but a woman printer came to the rescue. Miss M. C. Smith, carrying on almost single-handed her late father's business at Roby Street, Piccadilly, Manchester, set and printed over 60,000 copies. Within a week the numbers of this production rose to over 370,000. At one time The Daily Mail was printing at no fewer than twelve places in Manchester.

Meanwhile the energy and resource of volunteer labour enabled parts of the regular linotype, stereotyping and printing machinery of the Manchester Daily Mail to be re-started, so that on Saturday, May 8, about 470,000 copies, each of four full-size pages, were printed.

Among those who rendered assistance in the production and distribution of the Manchester Daily Mail during the strike were: Mr. Clarence Megson, Messrs. M. Neill & Sons, Mr. William Kemp, Messrs. Corner & Whittle, Messrs. W. Harris & Son, Mr. Alexander Telford, The Central Press, Messrs. Pontefract Bros., Mr. W. H. Barnes, Messrs. C. Nicholls & Co., the Manchester Typesetting Co., Mr. Arthur Chorlton, Mr. Leeming and the members of the Lancashire Aero Club, Messrs. Holmes, Messrs. Scaife & Pritchard, Mr. J. G. Evans, Colonel R. Chadwick.

OTHER PRODUCING CENTRES.

While production was being thus increased in Paris and improvised in London and Manchester, special strike editions of The Daily Mail were being founded in towns up and down the country where no London newspapers had ever been printed before. Plymouth, thanks to the co-operation of The Western Morning News, became the most important of these new centres. The daily output there eventually reached the figure of 460,000 copies of two-page papers, and later 300,000 of four pages.

Other places where editions of The Daily Mail were printed during the strike included: Taunton—7,000 copies daily (Messrs. Mounter & Co., Ltd.); Weston-super-Mare—7,000 (Messrs. Mounter & Co., Ltd.); Cheltenham—10,000 (Messrs. Shenton's Printing Works); Southend—50,000 (Messrs. H. A. King & Sons, of London and Southend). The first local edition to be produced was the one at Taunton, where the enterprising firm of Messrs. Mounter & Co., Ltd., by setting the news in duplicate, made it possible for an edition to be produced also at Weston-super-Mare.

DISTRIBUTION DIFFICULTIES.

But even when The Daily Mail had thus been produced, there still remained the formidable prob-

lem of its distribution. The whole of the far-reaching organisation of newspaper trains and motor-vans, which in normal times carries newspapers to the remotest parts of the British Isles within a few hours of their publication, had been stopped by the General Strike. The elaborate time-tables to which agents all over the country are ordinarily working in the early hours of each morning had become useless. Great Britain had been suddenly reduced from having the best train communications in the world to having nothing but a precarious skeleton service.

Moreover, the strike had reversed the whole process of circulating The Daily Mail to the public. From being an operation radiating outwards from London it had been converted into one of concentration upon London from printing centres as far distant as Paris and Plymouth. And this complete upset of established system occurred at a time when all ordinary means of transport had ceased. Offers of motor transport flowed in faster than they could be used or acknowledged. Thanks to this support from the public, a continual stream of private motor-cars set out every night of the strike from London, laden to capacity.

RAPID TRANSPORT MOVES.

Commercial concerns, when called upon for help, showed prompt efficiency. The Daimler Hire Company turned out thirty-seven cars at twenty minutes' notice to start on a journey to Exeter and back. The convoy left London at 5 p.m., and reached Exeter at 11 p.m. Supper was waiting for the drivers at Messrs. Yeo & Davey's garage there, and the cars set out for London again at 1 a.m.; they arrived at 7 a.m., bringing with them 100,000 copies of The Daily Mail printed in Plymouth, which had been sent to Exeter to meet them.

The publisher's office was installed at the Piccadilly Hotel, where two large suites on the first floor were placed at its disposal.

RECORD FLEET OF 'PLANES.

But even yet the most memorable part of the story of the distribution of The Daily Mail during this national crisis remains to be told. It involved the use of aeroplane transport on a scale quite without precedent in a commercial undertaking. Three large Goliath aeroplanes, belonging to the French Air-Union Company, and carrying each a ton weight of newspapers, amounting to 30,000 copies, flew regularly at dawn each day from Le Bourget aerodrome near Paris to Lympne aerodrome on the coast of Kent. As production in Paris increased two British Handley-Page machines were added to this service. Furthermore, no fewer than forty lighter aeroplanes were in daily use for the distribution of The Daily Mail in different parts of this country. The big aeroplanes from Paris reached Lympne in about two and a half hours' flying. They arrived on some days as early as 7.30 a.m. At Lympne ten or a dozen smaller and swifter aircraft would be awaiting them. The cargoes of the Goliath machines would be quickly split up into smaller consignments, and the English fleet of D.H. 9's, D.H. 30's, Moths, Bristols, and Avros would start off with these for the following principal destinations: Hucknall Torkard Aerodrome (for Nottingham), 180 miles; Filton Aerodrome (for Bristol), 175 miles; Castle Bromwich Aerodrome (for Birmingham), 165 miles; Spittlegate Aerodrome (for Grantham and Leicester), 145 miles; Mousehole Aerodrome (for Norwich), 110 miles; Gosport (for Portsmouth and Southampton), 95 miles; Duxford Aerodrome (for Cambridge), 90 miles; Hendon Aerodrome, 65 miles; Shoreham Aerodrome (for Brighton), 56 miles; Croydon Aerodrome, 50 miles.

100,000 MILES FLOWN.

Plymouth, the main publishing centre in the West, was also the point of departure for many aeroplane services distributing the paper from there. The principal towns served by aeroplane from Plymouth were: Oxford, Gloucester, Monmouth, Bournemouth, Swansea and Cardiff. The total distance flown in delivering copies of The Daily Mail by air was not far short of 100,000 miles.

By means of this closely-linked system of air transport it was possible for news telephoned from London to Paris as late as 3 a.m. to be printed there at 4 a.m., motored out to Le Bourget aerodrome, flown to England, and distributed at private houses in London by 9.45 a.m.

SOME ADVENTURES.

The working of so huge an organisation as that which The Daily Mail improvised to cope with the strike was accompanied by many incidents. There was the strange odyssey of seventeen rolls of newsprint, sent off in three motor-lorries by a round-about route from London to Plymouth. As the result of many adventures five of the rolls had to be abandoned by the roadside, and when, after four days of travelling, the motor-lorries were overtaken by a relief column of five Rolls-Royce cars, which carried each a roll on to Plymouth, it was found that the paper had become too much damaged at the edges to be usable in the printing machines.

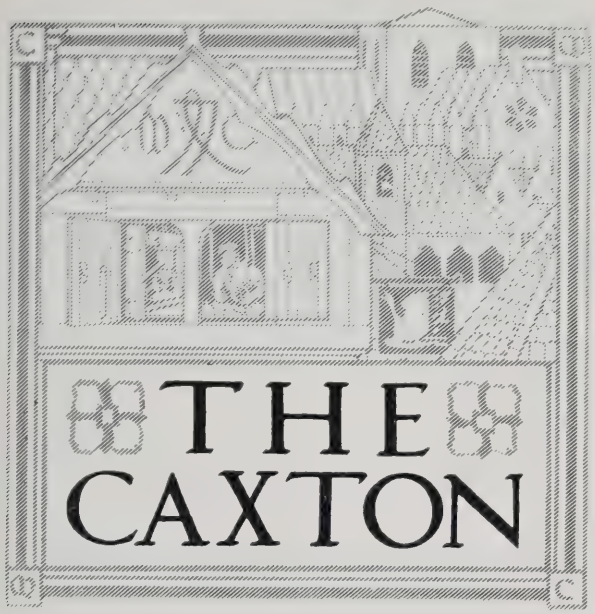
A RESOURCEFUL STAFF.

One thing which was amply demonstrated by the experience of the strike was the extreme adaptability of all grades of workers. Before the strike came to an end The Daily Mail was again printing on its own presses, which were manned by crews of untrained young men working under the supervision of four highly-skilled machine managers. With this staff the printing machines ran just as well as when attended by their regular crews. It was proved conclusively that there is no mystery about the art of modern printing, and that ordinarily intelligent and willing hands can become expert at it in a few days.

As for the packers (a well-paid class of manual labour which usually makes up the bundles of newspapers ready for transport), scratch teams of editorial writers, clerks, and others proved so speedy and efficient that the packing was done in normal time, and part of the volunteers had to be "demobbed" before the night was over. There were too many of them. Some of them worked right through the night in addition to discharging their daily duties.

Type-setting was another technical branch of newspaper production successfully carried out by members of the editorial staff.

One fact about the publication of The Daily Mail during the strike has not yet been ascertained, and that is how much it has cost this newspaper to maintain production under such difficulties. The total will certainly reach an enormous figure."



London, June, 1926

IT would be easy to fill many columns with reflections upon the General Strike and its effect upon the printing trade. We do not propose to do that. It is a matter of deep thankfulness that things are no worse than they are. We have heard and read many comments upon the strike reflecting upon the Trade Union leaders in our own industry, and just as many brave and vigorous determinations on the part of employers to prevent a repetition of this kind of attack upon the trade of the country.

A settlement has now been reached. There is every reason to hope that its provisions will be honoured.

The Master Printers' Federation and the Unions making up the Printing and Kindred Trades Federation have had all the facts and difficulties before them. The agreement itself does not suggest anything to occupy days of protracted discussion. But it was evidently necessary to take this time—and it will prove to have been well spent—if those frequent menaces to reasonable authority and smooth working have been made impossible. We trust that a trade like ours, with many advantages over other trades, with a great piece of conciliatory machinery like the Joint Industrial Council at its disposal will now settle down to work with a truer knowledge that the success and prosperity of all concerned are interwoven, and that by earnest endeavour by all great advance in trade may be secured.

This General Strike will pass into history. Its genesis, its effect, and its failure will be reviewed many years hence. Even now level-headed men are getting a true perspective about it. It is good, therefore, that two or three things about it should be well-established in our minds.

The first is this: The crucial thing happened when individual Trade Unions agreed to hand over their initiative and power to strike or not to strike to the General Council of the Trade Union Congress. After that individual Unions were helpless. We seriously doubt if the rank and file of trade unionists realised all that was involved when this step was taken. Employing printers who were dismayed and disgusted to see their oldest and most trusted workers go out on strike must remember that it was either this or breaking with their unions—a very serious decision to have to make.

Another thing to be remembered is that this power to determine a general strike was only secured after long and hard fighting. Many of our most respected Trade Union leaders opposed the proposal and fought it to the last —and among these sane, judicious men, Mr. T. Naylor, M.P., was well in the foreground.

A third thing which needs to be remembered is Mr. George Isaacs' distinct denial of any knowledge of the incidents at The Daily Mail office, which it is alleged had a serious influence in the breaking off of negotiations in the coal mining dispute at a most critical moment. The Natsopa father of The Daily Mail chapel acted under the instructions of his chapel, and not of his Union. Mr. Isaacs states quite clearly: "That all of the incidents to which reference has been made, including that of The Daily Mail, were not known to any officials of Natsopa until after action had been taken. I also desire to state that Natsopa had made no communications or observations or suggestions of any kind, or received any such communications from any other Society that could have led directly, or indirectly, to the stoppages in question."

We all have to work together, and cannot afford to have at the back of our minds things which are vague and untrue. The truth about the strike is bad enough.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

JUST as a speech may inspire confidence and carry conviction by tone and inflection, fail to attract through careless enunciation, or repel by harshness of expression, so can printing planned and produced on right lines create interest and desire, indifferent work lose its appeal, and bad work become an absolute waste of money.

It is good to see master printers encouraging the Advertising Campaign instituted by the Federation—the poster "Print more, Sell more" seems to be a particular favourite. Every day, on my way to business, I pass one printer in particular who exhibits a bill of this description in his window. But what *is* the exact meaning of it? What does it suggest to the mind of the layman? Brevity is the soul of wit, but the snap is lost if its meaning be not instantly clear.

When one sees the sign "Fit Dunlop and be satisfied" the inference is very plain; there is a Dunlop tyre for every purpose in a quality equal to any reasonable demand that may be made upon it. We who follow the trade of a printer understand "Print more—Sell more" to mean that the printer's customer will assist his sales by using more advertising printing; but does the slogan convey this meaning to the printer's customer? Is the meaning clear enough at a glance to the buyer of printing? Only as part of a systematic advertising scheme, where its full meaning can be "pushed home" is it likely to bear good fruit.

I do not want anyone to labour under a false impression. The window bill just mentioned is but one among many pieces of printing produced specially in connection with this campaign. And it is here where I want to push the fact home. To make the campaign thoroughly effective every printer should avail himself of all the literature issued by the Federation, and back it up by sending out samples of his own work as well.

Example 45 shows half a dozen miniature posters (originally in colours) that form part of the scheme, on each of which appears the slogan "Print more—Sell more," and in addition some apt phrases such as: "Printing—the selling power," "Print—the persuader with a million tongues," "Print—the impetus of trade," "Good impressions multiplied by print," "Tell it in print—and keep on telling it," and "Print—a salesman that can be broadcast without limit." Personally, I think that the third and last are the two best, though this is a matter of opinion; but I would ask my readers to analyse these little pictures for themselves and form their own ideas—or, better still, write the Federation of Master Printers for a complete set of the literature, which, I believe, can be obtained for a small sum—it is well worth studying.

In fact, Example 45 is a study in itself. Just imagine that it represents six illustrations supplied by a customer in connection with a job, each measuring 15½ x 11 ems of 12-point, and they have to be fitted into a space 48 x 36 ems of 12-point, landscape way of paper. How would you arrange them to obtain the best effect? Try it for yourself by cutting out pieces of paper and using a coloured mount. My reasons for placing them in the present order are governed by one particular fact: Wherever there is a suggestion of motion, that picture is placed so that the objects face towards the inside of the group as a whole. Take the first illustration. The layer-on is facing inwards, and the completed motion of the machine delivers the printed sheets in the same direction. In the last illustration the salesman is walking "inwards." In looking at the picture the eye has a tendency to travel in the same direction as suggested motion; consequently, if the suggested motion travels inward the eye is encouraged to remain on the picture—*vice versa*, if you help the eye to travel to the margin of your message there is a chance of its being attracted to some other bait.

This Federation literature does *not* bear the imprint of any individual printer who may send it out, because it is a joint enterprise—in other words, it is collective advertising.

This is where the individuality of the printer can come in. Individuality in business is a valuable asset which is seldom fully realised; so that a printer, when he shows the window bill "Print more—Sell more," or sticks a label on to his letters or some other communication should realise that it is not sufficient without something else to suitably back it up—not necessarily on the instant, but in good time to follow it up with something more tangible and bearing his imprint, some piece of printing which carries conviction and inspires confidence, something that will make the buyer of printing pause and think, "That's interesting and helpful—I wonder if he can help my business?"

There are many ways in which this can be done.

❦

The blotter, with its short "talk." Keep down the size of the blotter and use fairly large, readable type if printing direct on to the blotting paper; coloured ink retains its entity longer than black for obvious reasons. Weird and wonderful contortions in type are out of place unless there is some very special reason for so doing. Introduce a selling point on behalf of the printer or of use to his customer, something that does not weary by being seen repeatedly: because one hopes the blotter will be used, not thrown away.

❦

The envelope stuffer, folder, or circular. These all provide an opportunity for the printer to display his "wares"—if he aspires to a booklet or house organ, then very good work of its kind should be issued. The blotter and stuffer are messengers, the booklet and house organ are representatives, and should bear the hall-mark of sound craftsmanship. If your tailor or other tradesman tries to persuade you into a purchase by an exhibition of shoddy goods you would pass him by. Then take your own medicine by refusing to send out any literature advertising the business of a printer which will not bear scrutiny. Back up the argument with quality printing.

❦

If you are preparing a booklet to demonstrate your ability as an advertising printer, treat it like the author would treat a good novel. Let it have a "plot," to which the contents should lead up in a proper manner. Efficiency and service are of far greater importance to a customer than a mass of technical detail, or the fact that you possess three linotypes, four miehles, five offset presses, a foundry, warehouse, and bindery. Such details convey far less to the lay mind than the handling of a bright, attractive booklet suggesting possibilities for increasing his turnover.

❦

At the moment of writing, a 16-page booklet (and cover) has been pushed through my letter box, "With the compliments of Oxo, Ltd.," which may be taken as a typical example of the silent salesman.

As with other kinds of printing, the treatment of booklets should be governed to a very great extent by the purpose for which they are to be used. This Oxo booklet is apparently intended for the home, and has been prepared accordingly.

The text starts off with this paragraph: "The dominant nations of the world are beef eaters. 'Oxo' is concentrated beef in a handy and assimilable form." Then follows a short chat about the Oxo supply farms, and the enormous areas they occupy in South Africa and South America as compared with farms in this country. However, before you have a chance to turn over leaf, you are confronted with the following statement:—"You can purchase one 16 oz. bottle of Oxo for a *smaller sum* than three 4 oz. bottles,

EXAMPLE 15

and for almost the same money as five 2 oz. bottles." Just imagine how this will appeal to the thrifty housewife!

Although basic price is seldom the governing factor in the sale of such a commodity, when it has many uses the reduced price for quantities is a definite attraction.

The booklet then goes on to describe the nourishing value of Oxo, and the great sustaining power afforded by Oxo tabloids during the Serbian retreat. Oxo, we find, was also carried by Squadron Leader Maclaren in his attempt to fly round the world; Oxo also accompanied the Scott, Shackleton, Sir Ross Smith, and other expeditions. Among the recipes we find "A few Simple Tasty Dishes" and "A few Oxo Invalid Dishes"—practical and helpful.

❦

Your letterhead is a silent salesman. Let it be neat, attractive, and if decorated so treated that the main point—your business as a printer—is not obscured by overdone craftsmanship. Do not try to tell the customer everything about yourself that can be crowded into a given space. Let it show your ability as a designer of letterheads. The question you must ask yourself, as you would like the customer to ask himself, is not "What will it cost?" but "What is it worth?" Which is one reason why you should use for such a purpose good paper, good inks, *and* readable type.

Let your letterhead convey to your customer the impression you desire, and do not stick to one form, even if you use only one name plate. The nature of the businesses you desire to serve may suggest a different treatment. It is the cheapest form of advertisement—why not make the best use of it?

If you specialise in some particular form of printing, let your letterhead convey that impression.

❦

The Local Press. Many printers positively refuse to use their local press for advertising purposes. Why? Are they afraid to "give the game away" to the newspaper proprietor, who may also have a jobbing plant, and may consequently be credited (unfairly) with the desire not to do justice to such advertisements? If so, what is wrong with designing and setting up one's own advertisement and supplying a cast or matrix? The standard of production with local papers is generally not so good as it should be—in which case *your* advertisement should be an outstanding feature of the paper and reap its own reward. Remember, however, that one advertisement never built up a permanent business, neither does subject matter totally irrelevant to the locality bring grist to the mill. First study your locality and the nature of the trades operating in it. Consider if you can satisfactorily meet their printing demands with profit to yourself. Then plan your campaign, and use "followers" in the post. If results do not come along do not condemn the medium, tradesman or factory, but ask yourself the question, "Where have I failed, and why?" If anyone has a good thing to offer either in goods or in service, the right kind of advertising will definitely assist sales. This has been proved time and time again.

❦

Whatever particular phase you desire to emphasise, concentrate on it or your effort will lack conviction.

There is one kind of advertising in particular in which there is ample room for improvement: the large local drapery sale catalogue. Appealing mostly to the gentler sex, there is seldom anything effeminate in its design—perhaps this is another sign of the times in which we live—little discrimination seems to be shown in the selection of type faces and ink, whilst many of the illustrations are abominably drawn. Possibly we who are "in the trade" may sometimes be too hypercritical, the printer may not be responsible for some of these details, whilst in other quarters it is taken for granted that women will wade through *any* literature which promises a bargain; but the fact remains that they instinctively possess good taste, and I feel positive that if some of these "local" houses would take the cue from their West End competitors (many of whom would scorn to issue such rubbish) they would soon find less desire on the part of suburbanites to travel quite so far when on the lookout for new kit. Mr. Printer, it is *your* duty to educate such customers up to a higher standard of catalogue.

❦

Many folks are under the impression that the time to advertise is when trade is brisk; but on reflection this is not so: the better time to advertise is when trade is slack, and so help to keep the commercial machine on the move. It is not suggested by this that the printer who supplies private Christmas greeting cards should circularise his *retail* customers in February, nor ice cream merchants take up expensive appropriations in November, but it is possible for the printer to so organise his plant and staff that other kinds of seasonal work which do not clash could be undertaken. The Christmas card plant could be used for small work applicable to other industries—the ice cream merchant could circularise hotels, restaurants, etc., direct.

❦

These little talks are all very well, but equipment equal to the task of turning out good work is as essential as good ideas and useful tips.

Firstly, a costing system is as necessary to a printing office as a rudder is to a ship. How can one correctly estimate or charge up without some definite means of ascertaining costs? Take the composing room, for instance. The full working week consists of, say, 48 hours—but they are not all chargeable hours. To commence with, the compositor generally receives in holidays during the year twelve working days (or 96 hours), which reduces the number of working weeks from 52 to 50, though payment is made for the full period. Then distribution, clearing, etc., will absorb somewhere about one-quarter of a man's time. If we knock off twelve hours from his working week we find there are only 36 chargeable hours. On top of this come the overhead expenses, such as rent, rates, taxes, light, heat, power, reading, overseer, office management, depreciation of plant, etc.

Then we have the question of departmental waste—very few businesses can overcome this entirely. But a good costing system will help to eliminate it. Many a compositor can tell you he has written down hours per week for clearing which have actually been spent looking for sorts, but both he and his foreman dare not let such an item show on the docket as such. This is a double loss. Whenever one good job is "picked" to help another job through, the whole process

has to be repeated when the first job goes to press—if it happens to be out on proof the crime is worse, for it is in such ways "howlers" frequently appear in print, as having once passed the reader it is looked upon as an economy not to be read again. When jobs that are out on proof have to be picked they should be read through again carefully for literals, transpositions, and bad letters before going on machine.

Many a printer refuses to put in up-to-date type because the antiquated type in his office is not worn out. And he follows this up with the specious excuse: "My customers accept it!" Forgetful of the fact, probably, that he is gradually losing them, retaining those whose only thought is, "How cheap can I get him to print my job this time?" He can seldom get a really fair price for his work—better money is thus frequently turned away for want of a little enterprise.

One can quite understand the small printer cannot afford to buy every new series that comes out, much as he may desire it—neither can the big printer. The policy of the small printer in particular should be to run his office with as few series as possible, to include more of the plain type that is suited for most kinds of general work, and keep those series up to full strength in readiness for handling any reasonable job that comes to hand without having to make big outlays for new founts. Every size up to at least 48-point in one series possesses greater working value than if the same number of sizes are spread over several series. And a better style will result.

A great deal of money is lost in leakages, little enough in themselves, but totalling up in twelve months to a good round sum that has to be covered by "overhead." The printer who can eliminate such leakages—most of which are traceable through the costing system—is less worried by competitive prices than the printer who has no direct method of basing his charges. The comparatively small amount it costs to stop them is more than regained by greater production, increased efficiency, and greater comfort in working conditions.

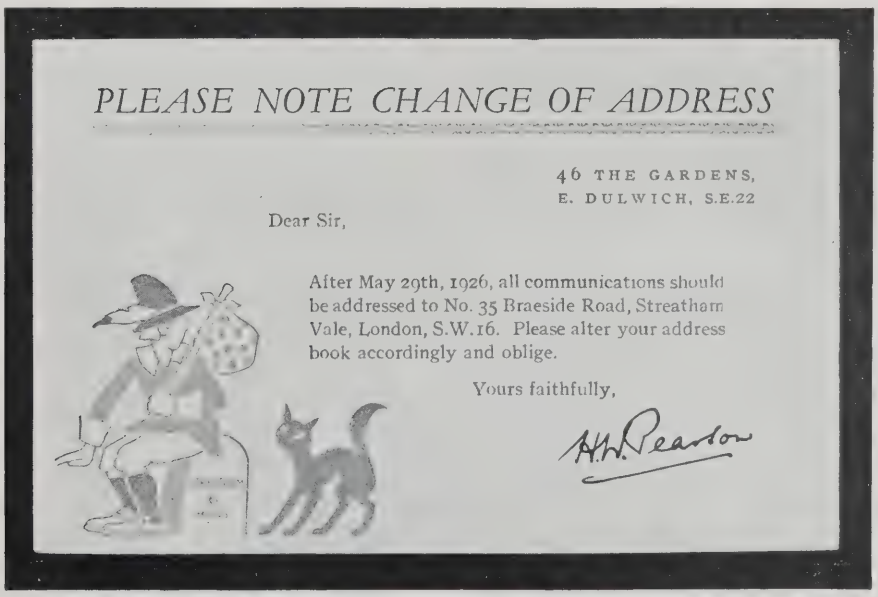
The piecing of leads to obtain a longish measure may be all right in an emergency, but it is false economy as a general practice. To meet the circumstances you have to keep a double supply of the shorter measures, pieced leads do not permit the type to be handled so easily, and there is frequently bodging to prevent slips at ends of lines. Material—particularly leads, clumps, metal furniture and quotations—is cheaper than labour. Why not have comfort in working and better results?

Time wasted in hunting for material brings no return. When settling time arrives you have neither material nor the money paid out for the time wasted; whereas had such money been spent instead upon sorts and material costs would be lower, output increased, and work expedited through the factory.

Oftentimes I have seen standing advertisements picked to such an extent that they were going to ruin, and would have to be practically reset and the missing types again searched for—thus doing more harm than good. It would have been cheaper to have distributed the advertisements after they had been once used and put the type into circulation, resetting again when required. It would have been cheaper still to strengthen the display founts. Keep the type in constant use and you will get uniform wear. Founts only occasionally used may retain their height to paper longer, but when mixed with well used type cause trouble on the machine.

Another point of vital importance to the printer is the quality of the type. Inferior type, although used for the same purpose in the same forme, has a tendency to wear unevenly, costing extra time for delay on the machine in make-ready, or very inferior printing must result. Where slug or machine-cast type is used in the same forme as foundry type it will frequently be found cheaper to print from casts, particularly if the run is a long one.

The old excuse that any type soon loses its accuracy after being in use a short while can


PLEASE NOTE CHANGE OF ADDRESS
46 THE GARDENS,
E. DULWICH, S.E.22
Dear Sir,
After May 29th, 1926, all communications should be addressed to No. 35 Braeside Road, Streatham Vale, London, S.W.16. Please alter your address book accordingly and oblige.
Yours faithfully,
A.H. Pearson

EXAMPLE 46

usually be overcome by never distributing dirty type.

The three contributing causes to inaccuracy in *good* foundry type are dirt, extreme heat, and batters.

Particularly with thin ink and long runs, the ink gradually works down between the types. If allowed to cake on instead of being thoroughly cleaned off, inaccuracy follows as a matter of course. Such type becomes tacky, and takes longer to set up, because it has a tendency to stick to the fingers.

Undue heat is sometimes applied in the process of stereotyping. If the forme is furnished with wood, the wood will shrink and the type become distorted.

Batters may occur from a variety of causes—one of which is uneven spacing. Rising spaces on the machine are costly—in delay and spoilt work. Reliable material and reasonably careful workmanship will go a long way to obviate this. Under no circumstances should a forme be "spiked" to make it lift; it either wastes material or the time of the next man who has to use it.

Take special care of brass rule—bad rule is the cause of more waste time than people think. It should be kept scrupulously clean, and under no circumstances should set rule be cut.

When using border rules flush instead of mitred corners, let the down rules come *inside* the cross rules at head and foot. Bent border rules should then occur less often, and can be more easily avoided.

Notification of change in business address can assume many forms—as a label, card, circular, folder, postcard, etc.

Example 46, which reached me about the middle of May, is a postcard with a rather pleasing effect. All type is printed in black, the band under the cross line and the illustration being in brown. The "Dick Whittington" illustration is quite appropriate, the announcement, "Streatham 6 miles," on the milestone being fully justified by bringing it into keeping with the printed information without in any way doing its work. Notice also how Dick Whittington's head is looking at the message, and *not* looking toward the edge of the picture. Here again correct use of suggestive illustration helps to concentrate attention. Had the illustration been placed on the right side of the message it would have been wrong, and would have looked wrong. The extra space between "Dear Sir" and first line has been deliberately left for putting something in writing.

Do not forget, when running off any job of which you are proud to print a goodly number over the quantity ordered—this is a cheap way of being able to show prospective customers the class of work you can do.

Do not boast that your product is the best obtainable—a critical customer may delight in the opportunity of making you look foolish.

All contributions for Craftsman's Corner, in the way of specimens and matters of general interest, should be addressed direct to H. Naylor, 8, Aubert Park, Highbury, London, N.5. When specimens are sent for review contributors may use noms-de-plume if they prefer. Work so submitted will be reproduced in these columns if considered suitable for the purpose.

During the General Strike, Lord Beaverbrook was appealed to by the Chancellor of the Exchequer to help in producing a Government newspaper (the British Gazette), and he lent the services of Mr. S. W. H. Long, the night superintendent printer of The Daily Express, "the man without whom it is not too much to say," said The British Gazette of May 13, "the situation could not have been saved." Mr. Long, in recognition of his "great services given to the State" during the General Strike, has been elected to a seat on the board of that newspaper.

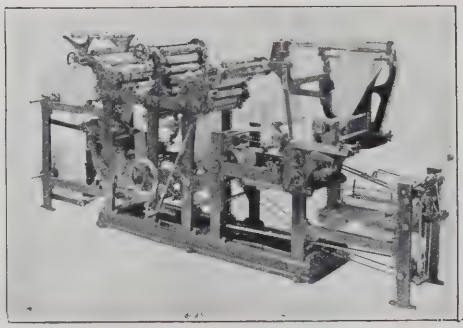
The Racing Calendar of May 13, published weekly under the authority of the Jockey Club, consisted of four pages, about the size of a sheet of notepaper, and the price was 1/9. Copies of this will surely be preserved as a strike memento.

Mr. F. E. Tacey, the new president of the South-West London Master Printers' Association, is the managing director of Messrs. Philip & Tacey, Ltd., whose headquarters are 69-79, High Street, Fulham.

ROTARY PRINTING MACHINES

Jobbing Rotary Printing Machines,

Printing on both sides in one or more colours at 7,000, per hour.



Timson, Bullock & Barber, Ltd.

(Successors to H. NEDDEN & CO.)

Royal London House, Finsbury Square, London, E.C.2.

And at PERFECTA WORKS, KETTERING.

Telephone: Clerkenwell 8044.
Telegrams: "Timbulbar, Finsquare, London."

Some Problems in Estimating*

By GEORGE N. VOORHEES, Hartford, Conn.

MY first thought on noting the subject "Problems in Estimating," was there were no problems in estimating, or at least there should be none when estimators have a copy of the Typothetæ Average Production Records. For with that book and job to be estimated it seemed that anyone with common sense and a little knowledge of printing could turn out an acceptable estimate. But second thoughts on the subject made me realise that while the book actually did give the necessary records, yet there would be left a large number of problems to be solved by the estimator before completing an estimate.

It seems to me that the best way to handle the subject is to start at the beginning of the number of items the estimator has to take up, and see just what problems he will have to solve as he goes through the routine of the estimate.

WHAT IS JOB, AND WHY?

First, we have what to me has always been the largest problem of all, that of thoroughly understanding what has to be done. That is, what is the job and why? This means that to solve this problem the estimator must have full details of the job. I well realise that, more generally than should be, the estimator is obliged to revert to his inventive ability to make up specifications for the particular job. We, as estimators and production men of the industry should recommend, and try to get generally adopted, the use of a specification blank by salesmen. I know from experience that salesmen think it is belittling their ability, as well as taking up too much of their time, to make out such a sheet, but in at least one case where I put into operation a salesman's specification sheet, the estimator was able to make an average of fifty per cent. more estimates in the same time, and, more than that, there were fewer makeovers because of misunderstood jobs. The reason for this is easily seen: first, the estimator was not bothered by the salesman attempting to give him verbal specifications, about 75 per cent. of which the estimator forgot by the time he got around to making the estimate; and second, the estimator had on paper a fair picture of the work before he started; and third, the specification blank was so arranged that the listed items of operations and specifications on the blank recalled to the mind of the salesman many details he usually forgot when giving instructions verbally.

One of the minor problems connected with knowing just what is to be done is to realise the importance of minor details. I am reminded of a certain small job of menus which were to be tied with a rather expensive ribbon. The specifications were given to the estimator simply as "tied with silk." He, quite naturally, figured this as tied with silk cord with a hard knot, whereas the real specification should have been "tied with silk ribbon with a bow knot." This meant not only an extra price for the ribbon, but also double that amount would have to be used.

*Delivered at Estimators' Round Table, U.T.A. Convention.

THE PROPER ESTIMATING BLANK.

Then we have next the problem of the proper estimating blank. So many estimators, especially those proprietors who do their own estimating, seem to think it possible to have a small estimating blank which lists only a part of the items, and rarely has sufficient room under each of these items to make a detailed estimate. To me this attitude seems somewhat foolish—first, as the expense of having two estimating blanks for the small and large orders would be greater than to have one which is large enough and in sufficient detail to handle any job which can be done in that plant. Second, if the estimating blank is arranged correctly, subdivided by operations, it is just as easy to drop down over a few more spaces for each item on the small order as it is to handle a small blank. The advantage is that every estimate can be made in full detail and with far less chance of an error through omission.

The next problem which comes to mind is the problem of the estimator knowing thoroughly the equipment of the shop in which he works so that at any time he is prepared to know whether his plant can handle the work economically.

Along with this problem comes another, that of knowing exactly just how each operation is handled in his plant, and the grade of work which his shop is accustomed to turn out. It frequently happens that on operations like cutting, one cutter will handle much larger lifts than will another in another plant, or perhaps sometimes in the same plant. For instance, if the cutter is a large, strong man, he can handle more sheets at a time than a small man. These things and others of like nature, each estimator must know in order to determine a correct price for a job in his particular plant.

PREVENTING ERRORS.

Probably one of the greatest problems in estimating is the means of preventing errors from getting through. First we have the common errors in arithmetic, that is, adding and multiplying to make the extensions of time to dollars and cents. For answer to this part of the problem we would recommend that each office be equipped with a calculating machine and adding machine, as the expense of the installation of two such machines is minor compared with the saving of actual money loss through these errors, to say nothing of the time saved in using these automatic machines as compared to the pencil and paper method. Besides these savings, the estimator is saved much mental effort and can produce more estimates or do other work in the same length of time.

Then there is the problem of not getting just the right method to handle the work most economically. All estimates, when small, should be checked by a second person, and when large two people should make estimates independent of each other. There are many chances of error even with the simplest of operations and with the use of the Production Records Book. I might illustrate just what I mean by taking another cutting question. Suppose that there is a job

to be cut from 17 x 22 paper, and is to be cut 8 x 10. One man looks at it, and immediately visualises eight pieces to the sheet, while the other sees the truth, and figures twelve pieces to the sheet. The latter, of course, taking considerable more time than the former. This is a simple illustration, and would not make much difference in the total of the order, but if there were to be a large amount of this stock or perhaps a similar difference of opinion on some other operation, it may mean the difference between profit and loss.

VISUALISING THE ORDER.

Still another problem may be noted in the necessity for estimators to be able to visualise the order to make a correct estimate. For this we recommend that some sort of a dummy be made up, no matter how small the order may be. If large, of course, it is advisable to make a complete dummy, and if small, a few pages with some of the pages sketched in roughly will be of great assistance.

There are but two more problems which occur to me at this time. The first of these two is the trouble which we estimators sometimes run into in our efforts to find a way to do the job cheaper. As a result, we estimate a job to be handled in a complicated manner in the plant which generally results in a loss to the house because of the change from standard practice. In cases like this, when the difference is not sufficiently great, it is advisable to figure to do the work by standard shop methods, for workmen will insist on making mistakes when departing from these standard methods.

The last problem is one which partially concerns the salesman as well as the estimator. Nearly every plant has some customers who are exceptionally hard to please, those buyers who know just what they want and how they want it. Here is where we must consider the personality of the customer, and figure into our estimate for such a buyer several things, which may, and generally do happen, before the price is given. Then we will not have to argue with the customer to prove that all the alterations and changes of style are in addition to our original estimate.

Federation Annual Meetings

OWING to the General Strike, it was unfortunately necessary to cancel the Federation Annual Meetings at Eastbourne. It has been found impossible to carry out the programme arranged during the next month or two as the hotels booked at Eastbourne cannot give the necessary accommodation.

It is essential that the Annual General Meeting of the Federation should be held as early as possible, and it has therefore been decided to hold the Annual General Meeting at 2.30 p.m. on Wednesday, June 9, at the Holborn Restaurant, Holborn, London, W.C.1.

The election of officers, treasurer's report, and other formal business will be taken as usual, and a full account of the strike and subsequent labour negotiations and settlement will then be given.

The Annual Dinner will take place at seven o'clock the same evening at the Holborn Restaurant. An effort is being made to arrange for the usual annual golf competitions on the following day, Thursday, June 10, at a well-known course near London.

SIR ROWLAND BLADES, BART., M.P., playing cricket on May 27 for the House of Commons against the Staff, scored 36 runs not out, and took five wickets for 24 runs.

MR. BENING ARNOLD, formerly a printer, of Surrey Road, Bournemouth, the oldest bowler in the country, celebrated his 102nd birthday by playing in a game of bowls.

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QUADS

I DON'T know if we are the lost ten tribes of Israel, but, however that be, there seems no doubt that Howard Hazell derives from one of the Biblical tribes of the Hammerites or Hittites. He is always driving some nail on the head, and he keeps on hammering.

I OFTEN think of that remarkable perseverance of his through 1912, when, practically unnoticed and comparatively unknown by the trade, he worked stolidly through problems of printers' costing, and gradually worked a way through to the system which was adopted, and which he publicly expounded in 1913.

PAPER standardisation was another thing which attracted his attention. And then came the preparation of a volume and of various "Times" and other articles upon costing, not for printers specifically, but for industry in general.

UPON that followed his presidency of the M.P. Federation, in which he has had very rough luck; ever so much work, and all the junketing of the Federation annual meeting cut out, because of the strike; so, at any rate, I gather the intention to be.

WHAT prompts this note about his concentration and persistence is that I see he has been at it again at Norwich. He has been the guest of the East Anglian Alliance of Master Printers, and there I see that he delivered his soul regarding the slackness of some master printers in not taking as many apprentices as they are entitled to take under the agreement with the Unions. He emphasises bluntly that we are not training sufficient craftsmen for the future.

FOR myself, I am constantly meeting boys who want to be apprenticed to printing. It is grievous to have to say disappointing things to such lads. It is doubly grievous when one is freshly reminded by one who speaks with the authority with which the President of the Master Printers' Federation is invested, that more apprentices are really needed; and that some of the difficulty of placing in the craft boys who would like to learn, arises, not from there being too many fit lads, but from there being too few fit employers. Mr. Hazell does not put it in that way, but that is what it amounts to.

THE printing employer is not entirely fit, is he—not entirely fit in the full connotation of the word, unless he is something of a statesman?

INSTEAD of being content with saying "No, no, no," when asked if he can take more apprentices, he must be ready to look an inch or two beyond his "No's."

A GOOD many offices have been very glad during this strike time that they have had apprentices. In the very full and admirable account which The Newspaper World of May 22 gathers together from all sources under the heading, "How provincial dailies met the strike," one notes items like these.

THE Grimsby Daily Telegraph had to make the most of a small remnant staff, made up of the composing-room foreman, two linotype operators, and two foundry and machine-room apprentices. A four-page paper was produced to time. In The Bath and Wilts Chronicle and Herald the news lino. apprentices were called out, but on representation being made to the T.A. secretary the apprentices were ordered to return the next day. With the assistance of six linotype apprentices, two monotype apprentices and the jobbing printing manager and a master printer in the town and the advertisement representative, 7,000 copies of a crown-sheet printed one side with condensed news were got out.

IN the office of The Exeter Express and Echo the available staff consisted of four young linotype operators aged 14 to 17, the works manager (who made up), and an apprentice aged 18 in the stereo foundry. The senior apprentice set the prepaid and solid advertisements.

IN the office of that enterprising evening paper on which I once served, The Gloucester Citizen, the machine-room staff during the strike consisted of apprentices only. Yet The Citizen got out its four editions daily.

THE Gloucester Echo did not miss a single edition of its publication; in fact, more editions than usual were published on several days, and the circulation was practically doubled throughout. This was due to the splendid services rendered to the manager by four apprentices who were acquainted with the linotypes and made astonishing progress day by day.

THE Worcester Echo was left with three apprentices and a machine-minder, by whose efforts and the usual methods a two-paged paper was produced in two editions. The Worcester Daily Times was produced every day during the strike in two-page form. Most of the mechanical staff were out, but one or two apprentices showed what they could do in the composing-room and elsewhere.

THE Burton Evening Gazette was able to carry on without alteration of size from beginning to end. It was left with one adult and one apprentice as linotype operators, as compared with five in normal times. The stone hand, a youth, made up the paper, and another lad ran the Goss press—"a critical task, owing to the enormous demand for papers."

Two editions of the two-page (fourteen-column) Scarborough Evening News were issued daily, with three editions of an eight-page issue of The Mercury on Friday; and two local editions (for Bridlington and Driffield) were also issued from this office. Yet the office had been left with only three case-room apprentices, two of whom had had some experience of the linotypes. There were also two apprentices and a labourer in the stereo department and two labourers in the machine department, while a little setting was done by jobbing printers in Scarborough, Bridlington and Pickering.

The Torquay Herald and Express was set by three apprentices and the manager. An apprentice and an assistant publisher cast the plates.

The Leicester Mail office on Tuesday, May 4, relied on apprentices, and a two-page sheet of the usual size was printed. Boys manned the Hoe press, headed by one apprentice, aged 15; and throughout the strike "they did wonders."

The Western Evening Herald (Plymouth) during the first three days was produced by apprentices under the direction of the overseers. After the T.A. men returned, the only difficulty was in the foundry, where two apprentices carried on with unskilled labour supplemented, after two days, by volunteers and former employes.

The Daily Post of Swansea pooled its resources with those of The Cambrian Daily Leader, the composing and mechanical work being done by apprentices.

But I will end these apprentice notes before they become too tedious. Suffice to say that these remarks take no account at all of any but provincial daily paper offices; and of only some of those.

The Newspaper World promises to tell us a good deal in due course as to how provincial weeklies and some London suburban weeklies grappled with the position, and no doubt we shall have much the same story as to the surprising aptitude and adaptability of the apprentices.

It is pretty obvious that in these offices the apprentices have not been employed "to run errands" and "fetch the men's beer," as in the old days. There has clearly been a sincere effort to teach them their job, and a sincere response on their part. In this matter of their obligation to their apprentices, the heads of the concerns have possibly "builded better than they knew."

In general, the strike illustrated the enormous benefit of good general education and of specific technical training. The undergraduates and the class-trained or even correspondence-trained youths or older men were undaunted by anything.

Things which are equal to the same thing are equal to one another, and young Britons in this general strike were equal to anything.

"Kids driving motor 'buses!" one striker shouted in disgust. "Well, it's a kid's job," the conductor coolly answered.

I daresay we're all of us apt at times to take ourselves a little too dreadfully seriously. Lord Morley once remarked that Arthur Henderson ("Uncle Arthur") always uttered the word "Labour" as if he were uttering some solemnity at the very moment of the elevation of the Host. And similarly I daresay many a man has flattered himself upon the service he was rendering to the world by remaining in his post as company director, when younger men were objurgating that continued presence and saying, "If only the old buffer would clear out, we'd do twenty million times better."

The way the youngsters walked about among the live rails and the other rails of the Tube's electric railway was very startling to those who were less clear than these young scientists as to when a circuit was completed and when it was not.

The cheeriness of these temporary helpers was undoubtedly also a great contributor towards the success. Cheeriness, too, under conditions in which Mark Tapley himself would have found some credit in being jolly.

You should particularly get hold of The Sphere, which was set up, and well composed, and printed in Paris, by French printers.

There was something of Bohemianism at its best in the spirit of the average volunteer during the strike; something of what might be called the "Fleet Street spirit."

Bohemianism is not dead in Fleet Street, for all that its present-day manifestation may differ from its one-time features, or supposed features. Bohemianism is a thing of the spirit. It may animate men who show their disposition by carelessness in dress, recklessness in spending, and a penchant for reversing accepted standards and usages. These are or were a sort of ritual of Bohemianism. They were never of its essence. It is in itself an urge of self-respect, self-expression, and—on fit occasions—of self-sacrifice.

Bohemianism walks challengingly, it walks carelessly, it walks jauntily, but it walks upon life's high places.

The spirit of the strike period was a spirit that would liven up the sides of 'buses with chalked-up raillery.

"A brick in the hand is worth two in the 'bus." "Birds in this cage don't want stone fruit." "Don't kiss the conductor—it isn't fare." On a 'bus with a window smashed right out: "I have no pane, dear mother, now." "3d. fares—stop me and have one."

"And on the Tube trains: "The Camden Caterpillar." "Sleeping Car." "Dining Car." And plenty more like these."

This was a spirit that would readily take out a 'bus after forty 'buses had been stoned and one had been burnt.

I see that The Manchester Guardian, open-minded as always, has given space to some correspondents who have defended the T.U.C. as men who had a right to adopt this method of helping the miners. In this correspondent's view, they are to be acquitted of aiming to overthrow the Constitution.

It is sometimes difficult enough to be sure of one's own motive, and we may blunder utterly in attempting to read the motive of another. Yet there is, I think, one word which fits the case; it is the reminder that in law men are deemed to have intended that which must be the inevitable consequence of their action.

The inevitable consequence of success in the general strike would have been that Parliament would have ceased to be, and the T.U.C. would have come to be, the repository of final power.

Despite whatever differences there might have been in the form of control in Britain as compared with the control now exercised in Russia, we should have had, substantially, government by a minority, and the dictatorship of the proletariat.

It is a great thing to have escaped that. A great thing that "General" Strike has now become Colonel Bogey."

Have we escaped it for ever? Well, prophecies are very dangerous.

Emerson in 1854 declared that the child was not born whose grandchildren would see the disappearance of black slavery from the American continent. Yet Lincoln's proclamations emancipating all negroes was issued on January 1, 1863, and through the Northern victories became effective in a few months.

There is no need to be prophesying. It is better to look around and try to avoid missing sight of what can be seen; better to try to avoid misunderstanding what can be understood here and now.

There is a sense in which we may say that the defeat of the general strike has changed everything. It has provided an occasion, it has given an opportunity for such re-thinking of everything.

In this country a minority apparently cannot win by revolution. And a majority need not.

What a great day is this for the great spirit. Labour is disillusioned; is disheartened; is divided. A large-minded approach can be made now by employers without being suspect as an expression of weakness and fear.

Labour has lost hope. It must have hope. No energy persists where hope is none.

The stage is left for the time to the Joint Councils. Can they create and foster a new hope?

Are we big enough for this?

Can we walk upon life's high places?

The Leeds and District Master Printers' Association seems to resemble the British Constitution in one or two respects. For one thing it is not over-concerned with formality. And "it works," which is the two-word phrase we always use about our Constitution when explaining to puzzled foreigners that there is no book or document of any kind in which the British Constitution can be found to be set forth in writing, and yet that there is nothing to worry about in that fact. For "it works."

This famous Association apparently takes the continuance of its secretary in his office as something inherent in the nature of things. There is not a single member of the Association who can recall when Mr. Chadwick was appointed. I believe it was in the year 1891. It might almost be 1791 for anything anyone now in the membership could personally vouch to the contrary. For thirty-five years without a break he has attended the annual meetings. He hears every officer proposed and seconded for and appointed except himself. If anyone spoke of the necessity of re-electing Mr. Chadwick, it would, I rather think, be looked upon as trifling with the time of busy men.

This casualness, if casualness is the proper term, is not misunderstood. And it must surely be very pleasant to an old associate and friend like Mr. Chadwick, to know how thoroughly they all regard him as "one of us." So thoroughly that they cannot think of the organisation, and can hardly think of themselves, without thinking of him.

Mr. Arthur E. Wigley was re-elected president at this last Leeds meeting; Mr. R. D. Chorley was re-elected vice-president; and for the seventeenth year Mr. H. Wood was appointed honorary treasurer. It was a good meeting. The thought of it takes me back to days when Leeds had a very great deal to do with settling the question as to whether there should be an effective national organisation of master printers at all.

A fine new thoroughfare is about to be driven right through Leeds, starting from near the Town Hall. I wonder if we shall see enterprising stationers or printers taking premises along the line of route.

Printers sometimes say that it does not matter where their works are situated; that customers would not think any more of them because they occupied printing works in the heart of the city where rents are enormous. That is true; but printers who have pitched their works where cheapness of site and plenty of light can be best obtained should remember that it is often of immense advantage to have also a good stationery business in the heart of the city or town—a retail business which shall be a feeder of the works and a convenient meeting place, and by its very appearance shall put the idea of printing into the mind of the passer-by; shall be a means of "suggesting orders" on to the books.

The Eastbourne Federation arrangements went flop over Beachy Head. A mere unjunketted powwow in London takes its place. Pity! It may

have been quite impossible to do anything else. But it's often good to do a "quite impossible." Especially in merry times. It's a worry, no doubt, to have to rush up new arrangements. But at least it's a change of worries.

If it's any way possible, I say, Go to Eastbourne after all. Let plans be disturbed as little as possible.

At Eastbourne or London, I hope the discussion—wise-hearted discussion—will turn more on the future than on the past.

Profit-sharing might well be freshly and searchingly and spiritedly considered. And if there are no profits to share, that's all the more reason for talking about the matter.

It's iteration—but let me iterate. Master printers have never had such an opportunity of really leading their workers as they have now. The post-strike world is quite a new world.

Labour seems now to have no leaders in its own ranks whom it confidently follows. Macdonald and Thomas and Clynes and Snowden did not insist enough on their aversion to the General Strike; I think they ostensibly supported it. Lansbury, in Lansbury's Weekly, appealed before the strike to printers and stereotypers working in newspaper offices to prevent newspapers appearing if the papers were proposing "to tell lies"; and, now that this new class of instant press censor is by express agreement barred from action, Lansbury is discredited.

I've been reading The Co-operative News, edited by my very old friend, Mr. Adsett. The Co-operative Congress is meeting in Belfast. I look down a summary of the reports to be presented, and in general try to get the hang of things. Two things take my notice. One is a growl at the strike managers for commandeering the Co-operative printing presses in Manchester for The British Worker newspaper, whereby the Co-op's own little sheet had to get itself cyclostyled so that its readers should have a little copy of some sort to put in their stamp album. Another is a lament that certain educational correspondence classes have met with very poor support.

"The Committee have to admit a sense of disappointment." There are apprentices and salesmen by the thousand; students are counted in hundreds.

I wrote of Co-operation simply because the Co-operative Congress is meeting just now. But, whether by luck or judgment, I've surely stumbled on the right word for the time. The true talisman for the post-war world—"Co-operation."

Punch has been "all strike"; some of the topical sketches being very laboured. But Charivari sparkled as always. The fact that as many as 346 people were injured in course of the Jeanne d'Arc fête in Paris, inspired the Charivari writer to suggest that the French intended to borrow our next general strike and use it as a Bank Holiday.

Again, he understands that several important burglaries, postponed on account of the strike, will take place as soon as conditions become completely normal.

One drawing represented a manager of waterworks talking to four naval "ratings" taking over, during the strike. "What—only four of you? Do you know it takes thirty of our men to run these works?" Stoker to mate: "'Arry, we've brought one too many."

And now a few different topics.

Just a correction. It was not £250, but £50, which The Spectator handed to Mr. Howard Hazell for his essay on unemployment. A lady contributor and he were regarded as "equal first," and the prize of £100 was divided between them. The Spectator has published both papers.

Earl Beauchamp says a shrewd word: "It is not nearly so important to buy British goods as to sell British goods."

Surely. If we don't buy British goods, we go without those British goods. That may be the worst that happens. But if we don't sell British goods, we shall soon go without food. Earl Beauchamp is right; terribly right.

Moral for printers: Be more than printers. Be business builders for your customers. Especially for those who sell or are trying to sell abroad. Put your heads to theirs.

Be a Burns kind of patriot. Burns set himself to convince the world that Scotland was worth seeing. He wrote to a brother poet (I quote from memory of my favourite, but I'll wager I'm right):

"Th' Ilissus, Tiber, Thames and Seine
Glide sweet in mony a tunefu' line,
But Willie,
Set your fit to mine
An' cock yer crest;
We'll gar oor streams an' burnies shine
Up wi' the best."

Set your fit—(your fist; your hand)—to your customer's. When he tells you to print a catalogue or circular about his goods, keep the trifling matter to trifling type and trifling space. Throw up the important points. Suggest re-wording if his seems poor. Suggest omissions if you can thus strengthen the desired effect. Impress the value of white space; of ordered arrangement; of iteration even; of progressive effect. Particularly of really good illustration. Perhaps of colour. Certainly of the illustrative medium best suiting the goods. Make them "shine up wi' the best," or as the best.

I wrote a few lines last month about a new invention brought out by Mr. Kenneth Moore (James Moore, Ltd., of Belfast) and an associate for interleaving for manifold books or other issues. I may say a little more about it now.

The object of the invention is to make mechanical interleaving a reliable operation; and to do this, either through apparatus that shall operate independently of a printing machine, or through apparatus on the table of a printing machine, in which latter case we have just a new kind of a printing machine's automatic feed.

There is a continuous pump which raises three hydraulic rams. The rams, which are in line, are topped by paper-holding platforms. One, the centre platform, is a sort of accumulating miser; its whole function is to receive and receive and receive. Right and left of this miser are spend-thrift platforms. They fairly lose their heads—I mean that, alternately, they keep parting with their head (or top) sheet. The miser in the centre gets them all.

Relief valves operate to control the height of the rams.

A roller which has suction holes and is not quite round but has a flat, passes over the top sheet. "We don't want to lose you, but we think you'd better go," says the roller. A confederate fence plate, geared to or carried by the roller, moves in under the upturned edge of the top sheet and over the second sheet, and remains on duty while the top sheet is withdrawn.

The withdrawal of the sheet is done by a gripper mounted on a long arm. It opens its mouth like any Winston Churchill on Budget night. Snap! The jaws close. Off goes the paper, but on a journey that ends almost as it begins; for the jaws open again and drop the sheet on the centre platform.

Poor jaws. They do a lot of work, and can't keep anything for themselves for more than a fraction of a second. They're just like poor master printers!

And that although they work "all tides," as we say. They work both sides of the centre platform. The gripper arm has opening and closing jaws—"members" the inventors call them—at both ends.

Stripper fingers coming into contact with the fence plate decide when and where the paper must fall. They place it just rightly on the other sheets.

The exhauster is only in communication with one action at a time. The suction valves are ingeniously controlled.

You can work with different sizes of paper through fitting suitable fence plates.

Mr. Kenneth Moore showed me this machine at work in Belfast a few days ago. I am always glad to meet him, for he, as his father before him, walks always upon the high places of business life. He has a fine conception of business as a social service. I noted behind his chair in his office some carefully-kept charts whose markings are continuously maintained. They are to keep before him, and before his helpers in his fine business, a visual unforgettable demonstration of three things—of what pre-war wages were in money terms, of what present wages are in money terms, and also—now notice this——

And also, through another line on the chart, a line of distinctive marking, and therefore easily followed, what present "*real* wages" are.

I gave a diagram-illustrated lecture at Cannon Street Hotel some time ago on "Commodity Prices After Four Great Wars." "Real wages" were factors which I particularly tried to make plain. We must never lose sight of real wages; of the basket and store; and of the power of saving for a rainy day, which the same money units represent at different times.

Congratulations to Mr. Kenneth Moore on having been announced as a contributor of a paper on an important subject at the Eastbourne Costing Conference. That conference has been cancelled; but you can't cancel Kenneth. He'll come along some other day. When he does, I bespeak for him a particularly warm welcome in the counsels of the earnest men of the craft.

A good old forewoman had just given up her work at "Moore's." She is comfortably circumstanced. Her going was marked by an expression of the friendliness which marks this fine old firm. She took away a good cheque from Mr. Kenneth, her employer and her long-time and continuing friend.

Frank Colebrook.

Overcoming Strike Problems by Aeroplane

When the strike occurred, a Leicester printing firm (The Blackfriars Press) had in hand the printing of reports in English and French for the International Women's Suffrage Alliance Conference, to be held in Paris during Whitsuntide. Finding it impossible to secure delivery by train and boat, this enterprising firm immediately made arrangements to have the goods delivered to Paris by aeroplane.

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Humours of the Printing Office

[Mr. F. G. White, President of the West of England Branch of the Printers' Managers' and Overseers' Association, has been giving a lecture on this subject, to the enjoyment of all who heard him. We reproduce it for the benefit of our readers.]

IT had been remarked to Mr. White that he had picked upon a very difficult subject, namely, to find "Humour" in a printshop, but he was sure that if we only try to find the bright spots—or not be just content to find them, but help make them—we should all be better men, better companions, and better craftsmen. As an illustration he gave a telling little episode from an American office, where the employer asked the manager to devise some plan whereby he could make the staff look happier. The manager told him he was going to be very rude, but the way to make the staff happy was to start at the top, and not at the bottom, for when he (the employer) came in in the morning his face was enough to make sour milk go bad. The employer thought over this advice, and some days later tried it out, and when he entered the office he looked happy—well, he looked so happy that the staff thought he was going to be ill. The staff became accustomed to the more congenial atmosphere, and soon became affected by the cheery smile, and the result was a happy and contented staff, and we all know that a happy and contented staff means output with a capital OUT. This example of how to start the day was well worth a trial by all, for a cheery beginning leads to a happy ending, and the day would go smoother in many ways—trouble—breakdowns—disappointments, and the thousand and one things that help to sadden and shorten a printer's life would seem trivial and insignificant when you instil around you that happy and contented state of mind. A smile in the morning is worth two laughs in the evening. For those who found this effort too much he commended the following morning prayer:—

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man. Help us to perform them with laughter and kind faces. Let cheerfulness abound with industry. Give us to go blithely on our business all this day. Bring us to our resting beds weary and content and undishonoured, and grant us in the end—THE GIFT OF SLEEP.

The lecturer contended that it was just as necessary to have rules in a print shop as it was to have them in a club, association or union, and he suggested the following, which already adorns his own office door.

RULES!

"1. Gentlemen entering this office will please leave the door wide open.

2. Those having no business will please call often, remain as long as possible, take a chair and make themselves comfortable.

3. Gentlemen are required to smoke, especially during office hours: Havanas and newspapers supplied.

4. The money in this office is not meant for business purposes—by no means—it is solely to lend. PLEASE NOTE THIS.

5. Talk loud and whistle, especially when we are engaged. If this has not the desired effect —SING.

6. Gentlemen will please examine our letters and dot down the names and addresses of our customers, particularly if they are in the same profession.

7. Put your feet on the tables or lean on the desks; it will be of great assistance to those writing on them.

8. As we are always glad to see old friends, it will be particularly refreshing to receive a visit and renewal of orders from any former customer who has passed through the bankruptcy court, and not paid us more than sixpence in the pound. A WARM WELCOME may be relied upon.

9. Having no occupation for our office boy, he is entirely at the service of callers.

10. The following are kept at this office for public convenience: A stock of umbrellas (silk), all the local newspapers, time tables, bus, tram and all other guides and directories; also a supply of notepaper, envelopes and stamps.

N.B.—Private notepaper for private letters may also be had if desired.

11. Should you find our principals engaged, do not hesitate to interrupt them. No business can possibly be of greater importance than yours.

12. If you have the opportunity of overhearing any conversation do not hesitate to listen. You may gain information which may be useful in the event of disputes arising.

13. In case you wish to inspect our premises, kindly do so during wet weather, and carry your umbrella with you. We admire the effect on the floor, and it gives an air of comfort to the establishment. The umbrella stand is only for ornament, and on no account to be used.

14. Light porters with parcels over a ton to enter by the back staircase.

15. Our hours for listening to book agents, 2 to 4; commercial travellers, beggars, pedlars and advertising men, all day. We attend to our own business at night.

THE LORD HELPS THOSE WHO HELP THEMSELVES, BUT THE LORD HELP THOSE FOUND HELPING THEMSELVES HERE."

The lecturer then dealt with the difficulties of our remote ancestors recording historic events, such as twins, the Derby, or election results on great obelisks of stone, and the inconvenience of carrying such newscuttings about; the time taken to record in this way the racing tips and football forecasts were such that the race or match was over before they appeared before the public. The efforts to remedy this state of affairs by a machine to print on the obelisks of stone met with opposition on the part of the Egyptian Obelisks Union, and the idea was withdrawn till, later, lithography was invented. We should probably have heard a lot about William Caxton, but unfortunately Caxton lived before the time of the lecturer, which, as he remarked, was rather a handicap, but Caxton's associate—Wynkyn de Worde—who acted as layer-on and delivered the jobs, evidently left some records of his usefulness behind which were made the most of.

Caxton's principal trouble was paper-stretch, and notwithstanding a Bill passed in the reign of James III., forbidding paper to stretch, it went on stretching, and with the horrible obstinacy of the stuff, it still went on stretching, and was not finished yet. We were enlightened as to the reason why so many blank pages appear in old books, the lecturer assuring us they were for the benefit of those who could not read. The origination of the terms used in the printing industry next came in for explanation, among which were "Pica" and "Nonpareil," which were presumed to be famous racehorses, and "Em" was probably an "old flame" of Caxton's. The introduction of the guillotine into England was quite a romantic story. The invention of automatic machine was described, finishing with the death of the inventor from pneumonia contracted while experimenting with the suction device. Statistics dealing with present-day printing were devoid of the dryness associated with statistics generally, and the local figures were distinctly illuminating, showing that if all the books printed in Bristol last month were stood on top of each other some silly ass would be sure to knock the lot over.

Interspersing the sublime with the ridiculous, the lecturer entered into more serious vein, and told us printing was not as some of us may imagine, the sole remaining torture from the Spanish Inquisition, but was a craft that was never learnt, never mastered, for with its ever improving demands and the invention—practically daily—of many new machines and processes, it tended to make devotees, rather than just workers, to the craft. Touching on the secrecy with which printing from Gutenberg's day was enshrouded, which inherent secrecy maintains to a great extent to-day, he contended it was all against the interest of the trade not to take more decisive steps in educating the buyers of print in the intricacies—the skill and the expense involved in the setting-up and maintaining of a printing office. He was convinced that by widening the knowledge of the buyers, it could only result in a proper appreciation of our art and give a truer perspective of the value of print from every conceivable standpoint, chief of which were educational and commercial.

To substantiate these remarks he went on to show how the ignorance on the part of one particular buyer proved to the detriment of both printer and consumer. He instanced the buyer in a shipping office who wanted a bill of lading, and being out to get the best value for his company, he sent to eight printers for a proof and price of the said bill of lading, which contained ten hours' composition. Printers being very obliging people, naturally sent him a proof, together with their estimates, and all told there were 80 hours' composition time spent by the eight firms. One printer was lucky, for he had a quick return of his proof, but seven others were saddled with a wage cost of ten hours each, and were politely told their prices were too high. The trade "standard conditions" were mentioned as a means of recovery of this cost, but the lecturer said these "standard conditions" were the greatest humour of the printing trade, because the printer always pays both for his own and his client's mistakes.

The "urgent" buyer next came in for comment, with his call at 12 o'clock noon, throwing down his copy and demanding 20,000 copies by 2 o'clock same day, and then the customer who insisted that engine-sized azure laid was a better paper than hand-made. In this case a guarantee was requested that the book about to be made would last "100 years," which guarantee was readily made, the lecturer remarking that if the book had not given complete satisfaction at the end of that period and it was returned to him he would replace free of charge.

The repartee of the precocious boy in the sale-room and the dyspeptic client who wrote poems, furnished real gems of humour which one would expect to hear from the stage rather than being actual happenings in every-day life. The clients who asked to have boards used in their show-cards that were free hypophosphites, and those that preferred the *linoleum* process to stereotyping, are instances of the many funny things asked of the printer by customers.

The lecturer then took his audience inside the torture chambers—or rather the other departments of a printshop. He instanced the man who was apprenticed on platens only who, on taking a job on Wharfedales, was found trying to start the machine by the duct handle, and was later found doing contortions in making-ready on the cylinder.

Many at some time or other have strange applications made for jobs, but the experience of the lecturer will want some beating, as for instance, the Irishman who applied for a job as machine-minder, who when asked the reason why he left his last place, said it was near an oil-cake factory, and he could not stand the smell. He said "it was so bad that if he was working there now he would have been dead long ago." On being asked how his family were, he remarked: "Fine! I have two daughters in the infirmary and one in a factory."

The composing room next came in for its share of the humour, and though the lecturer pointed out that pity to the full should be bestowed upon the poor comp., who has to make sense of hand-written screed that is sometimes undecipherable, a hearty laugh, even at our own expense, can have no worse effect than to stretch the face muscles and keep down the doctor's bill. The adventures of the lecturer with a certain dean, whose copy was unreadable by the comp., the office staff, and even by the dean himself, when approached in the matter, was really funny, and the electrician's attempt to prevent the dust of ages getting into the frames and cases while he was repairing lights in the comps' room, whilst causing consternation to the man who had to clear the mess, was a source of great merriment to his fellow workers.

The lecture concluded with a collection of misprints and grammatical errors that had passed the usually astute reader's eye, and were emphasised by pert remarks by the lecturer.

The annual general meeting of the London Master Printers' Association has been arranged for Thursday, June 10, to be held at Stationers' Hall at 12 noon.

Printers' Managers and Overseers Association

Annual Dinner

ABOUT 400 members and friends of the Parent Association of Printers' Managers and Overseers met for their annual dinner at the Hotel Cecil on May 1. This was the day on which the General Strike policy was declared, and at the very hour of the dinner things were happening in the printing trade which had a great influence upon subsequent events. The last editions of the evening papers had just announced that the printing trade was to be in the first list of those to be ordered to cease work. These facts were known to several present, and had a rather sobering effect upon the proceedings.

The President (Mr. A. H. Wilson) was in the chair, and amongst those present were Mrs. Wilson, the Rt. Hon. C. W. Bowerman, M.P., and Mrs. Bowerman, Mr. F. W. Bridges and Mrs. Bridges, Mr. A. E. Holmes (secretary, Printing and Kindred Trades Federation) and Mrs. Holmes, Mr. A. G. Aves (President, Bookbinders' Overseers' Association) and Mrs. Aves, Mr. A. Cox (Secretary, Bookbinders' Overseers' Association) and Mrs. Cox, Mr. Woodgate Stevens (secretary, London Printing and Kindred Trades Federation) and Mrs. Stevens, Mr. J. Mortimer, O.B.E. (secretary, Printers' Pension Corporation) and Mrs. Mortimer, Mr. W. M. Forsyth (Stereotypers' Overseers' Association) and Mrs. Forsyth, Mr. W. E. Wall (president, Liverpool Centre), Mr. A. W. Fox (vice-president, Liverpool Centre) and Mrs. Fox, Mr. F. Scouler (president, Manchester Centre), Mr. H. W. Clark (president, Birmingham Centre) and Mr. W. F. Martin (Secretary), Mr. F. G. White and Mr. E. W. Bennett (president and secretary, West of England Centre), Mr. W. W. Curtis (vice-president), Mr. E. W. Whittle (general secretary), Mr. R. H. Berry, Mr. R. Simpson, Mr. A. E. Jarvis, Mr. R. Condliff, Mr. G. Phillips, and Mr. A. T. Walters. A telegram was received from Mr. T. E. Naylor, M.P., regretting absence occasioned by the industrial crisis.

Mr. F. W. Bridges, at a moment's notice, took the place of Mr. T. E. Naylor, M.P., and proposed the toast "The Association." He heartily congratulated the Association upon its success. Its work, he said, had been entirely for the benefit of the craft. The Association always had splendid men to lead it, and the wonderful gathering that night was a testimony to the work of those who had gone before and of those at the helm to-day. The P.M. & O.A. occupied a niche in the trade which no one else could fill. They might not get, in certain quarters, the recognition which they thought was due, but they were rendering most important service to the trade, both by their educational work on behalf of the coming generation of printers and by seeing justice done to both sides of the industry, the employers and the workers. (Applause.)

The President, Mr. A. H. Wilson, in the course of his reply to this toast, mentioned that the Association had been in existence for thirty-three years, and to-day numbered 1,400 members of the craft who had testified by their ability that they were worthy members of such an association. After touching upon the responsibilities of managers and overseers as administrators of justice in the trade and as educationalists, Mr. Wilson referred to the Association's efforts to inaugurate a pensions scheme. This, he said, was the greatest thing ever attempted in the history of the Association. In this task they had a stony path to tread, but they would go on treading it until they reached the smooth way of acceptance—to the benefit of every member. The secret of that night's great gathering, which he was proud to preside over, was that they possessed the confidence and respect both of the employers and of all the men and women under their control. (Applause.)

The toast of "The Printing Trade" was given by Mr. C. W. Bowerman, who began by alluding to the absence of Mr. Naylor and to the industrial crisis. Mr. Bowerman said he hoped nothing would interfere with the prosperity of the printing trade. In that prosperity the trade was indebted to the printers' managers for steering an even course as between the workpeople and the employing firms, acting as a kind of buffer state. The prosperity of the industry was also largely due to the Joint Industrial Council. Concluding with a reference to his early days as a compositor, and the great improvement in conditions to-day as contrasted with 30 or 40 years ago, Mr. Bowerman wished that the Association might long enjoy great and increasing prosperity. (Applause.)

Mr. A. E. Holmes, responding to this toast, said he felt that the response should be shared by representative employers, but as the printing trade, possibly more than any other trade, was a united body, he felt that what he had to say would be reciprocated by any employer who happened to be present. To-day there was a greater desire to consider the industry from the humane standpoint than existed before the institution of the Joint Industrial Council. They could congratulate themselves also on the fact that there was no other industry so thoroughly organised both on the employes' and the employers' sides. He could not conceive of good organisation without good intentions, for the more thoroughly they understood one another, and the more they were able to deliberate together, the more justice was one side prepared to mete out to the other, and the more homogeneous did the industry become. Trade in the printing industry, as indicated by reports from all parts of the country, was better than from 18 to 20 years past. In the course of a very serious reference to the national crisis, Mr. Holmes spoke of the attitude of London newspapers to the mining dispute, and said: "In recent years, when a dispute has occurred in any industry, employing printers have been called upon to refrain from publishing certain misrepresentations in the newspapers of the country, and we have had considerable difficulty in persuading the members of our unions to restrain themselves. That feeling has been growing considerably during recent hours. We find that the position in the mining industry is so diabolically unfairly represented in the newspapers at the present time that there is considerable difficulty in persuading our people to carry on. I should be as sorry as anyone in the world if the printing trade were to become involved in the dispute, and I am hoping my word of warning will get to the right quarter, so that there will be no desire on the part of the Trades Union Congress to call upon our members to cease work."

Postal Rates Raised in America

By HOMER J. BUCKLEY, Chairman National Council of Mail Users.

[Whilst English printers are making strenuous efforts to induce the Government to reduce postal rates, in America the charges have been increased. The following article from The National Lithographer indicates the serious effects the change has had on the American lithographic trade.—Editor, C.M.]

HOW many lithographers in America when they are busy know why they are busy, and how many, when they are idle, know why they are idle? If this question were asked in questionnaire form, 95 per cent. of the replies to the first would be "Business is good," and to the last, "Business is bad." If more lithographers would take it upon themselves—and why say lithographers? why not say advertising agencies, artists, printers, paper manufacturers, ink manufacturers, ad infinitum—to find out why business is bad when it is bad, they might, in the main, assist in overcoming the reason for bad business.

Why do manufacturers buy catalogues and follow-up literature? It is not sufficient to say they sell goods, for there are other methods of selling goods with which lithographed matter must compete. The answer is, it is more economic, and as long as it continues to be more economic they buy. When it ceases to be economic, then business is bad.

The great determining force in the selection of any particular method of selling is its cost—not necessarily its first cost, but the total sum to be extracted from the cash drawer before the contact with the prospect is complete, and in mail selling the cost of distribution is the big factor.

When you hear complaints about costs the chances are not that the cost of lithographing is high; that can easily be figured by the customer himself; but the fault lies rather with the fact that other necessary costs have risen to a point where the total cannot stand the strain.

We know from our own experience that when the recent increase in postal rates was adopted by Congress, comparatively few lithographers had the vision to realise that it would be up to them to pay a large portion of that increase. Appropriations are not elastic; they are fixed; most of them upon an arbitrary percentage basis, and with any sudden increase in the cost of sales one of two things must happen—either that increase must be spread over the whole sales system, or the number of pieces of literature distributed must be cut.

Being given a fixed appropriation, it is safe to assume that in the majority of cases the advertiser will put out just as many pieces as his appropriation will permit. Increase the cost of any part of the programme, and the appropriation will not be increased to meet it, but, on the contrary, a cut will be made to bring the campaign within the money available for the purpose.

Another sad feature of the matter, which all interested parties should realise, is that of competition with other types of selling, and they can safely assume that when another type of selling will produce the results for less money, lithographed matter will be cut to the bone.

It should be borne in mind that mail selling is not an accident. It is the most progressive means of marketing which we in America who live by mass selling have been able to invent. It has come gradually, and in the shadow of its tremendous success the United States Government, through its Post Office Department, has encouraged, aided and abetted the business men of the country in expanding this type of selling. It is worth while to give a thought to the tremendous amount of money now invested in mail selling in this country which has been devoted to that class of merchandising entirely in the belief that the Federal Government would continue to co-operate and work with the business men of the country along the lines adopted. It has seemed inconceivable that the Federal Government would ever take the stand that this confidence reposed in it was unworthy of consideration in the fixing of postal rates, yet see what has happened.

At the last session of Congress, faced by increases in salaries, Congress adopted a change in rates so loosely put together, so badly drawn, that members of the House and Senate apologised for it, called it temporary, admitted its unscientific basis, and held their noses while they voted for it.

It had been pointed out to Congress that great industrial institutions had grown up in this country around the Post Office Department; that the great bulk of mail matter now carried is business mail; that the post office has risen from a class to a volume business entirely because men felt that they were safe in trusting their Government to become a part of their business.

When Congress talked of increasing rates they were told that that was not the way in which to raise money; that merchandising was not as simple as that; that they must choose one of two methods—either class with a high price and a low volume, or service to the people as a whole with constantly reducing price and a constantly increasing volume. Notwithstanding this, Congress, estimating, for instance, that it had received $10,000,000 from private mailing cards at 1 cent each, estimated that it would receive $20,000,000 if the price were made 2 cents each. Of course, you will say that this is ridiculous, but our answer is, "Congress did it," and the thing which you would expect to happen did happen—the Government lost the $10,000,000 it already had.

Congress increased the rate on the open envelope in third class from 1 cent to 1½ cents in the confident belief that a 50 per cent. increase in the rate would bring a 50 per cent. increase in their revenue. Of course, you know what happened. They lost most of what they already had. You do not need a federal survey to establish that fact. Every lithographer knows it, but let any layman count the number of 1½ cent stamps that now cross his desk as compared with the 1 cent stamps that formerly crossed his desk, and you have the answer.

In parcel post, or fourth class, the Post Office Department of the United States had gained the credit of the greatest merchandising feat on record. This business was started back in the day when the express companies were constantly increasing prices, and by the simple adoption of a volume basis rather than a class basis the parcel post business of the country grew by leaps and bounds, and the express companies went out of business; not only that, but parcel post made money, and it was able to constantly increase salaries, constantly decrease rates and make more money, and with all

the increases in salaries it was within $7,000,000 of being even and coming right up when Congress, by last year's legislation, put on the 2 cent service charge. Throwing away all experience, they reversed the machinery, and did this in face of the fact of being told by the Postmaster-General that, notwithstanding the increased costs heaped upon it, its growing volume would again put it on the profit side by January, 1926.

It never occurred to Congress to look over the machinery and cut out waste, and when they were finally told that they might adopt this policy and thus save hundreds of millions of dollars, now virtually being wasted by the department, they ignored the advice and went ahead blindly.

Some Characteristics of Printing Paper

By H. WALKDEN

MANY articles are written on the subject of paper, but these are usually more from the standpoint of the manufacturer than the user, and in this note an attempt will be made to give some further information that may be helpful to the printer.

Paper is a fibrous material, and its character, strength and durability depend upon the kind of fibre from which the paper is made and their condition. The addition of foreign substances may improve the surface, and the kind of finish that is imparted is of the greatest importance to the user.

The fibrous material, cellulose, is obtained from a variety of sources, but the origin of all is the same, namely, that of the fibrous structure of plants. The selection of a particular material is not always a matter of price, because some of the cheaper fibres provide a paper that for many printing purposes is better than the more expensive ones.

Accounts are frequently published of the methods of "breaking down" the structure of plants, which consists of a multitude of cells; the individual short fibres are the raw material of the paper itself, but this phase of the manufacture need not be discussed here. The strongest fibre of all is silk, which is used to make Japanese vellum. This material has enormous strength and a beautiful surface which is excellent to print upon, but its uses are limited and it is extremely expensive.

Among the ordinary fibres the one that yields the strongest paper is linen; so that where great strength is required, as for example in the case of ledger paper, and a fine surface as in the case of high-grade writing paper, linen is employed. In the cheaper grades it can be used in conjunction with other less expensive substances.

The most important fibre in connection with high-grade printing paper is esparto, made from esparto grass. Fibres vary a great deal in their qualities, and, whilst some are harsh, esparto is soft and elastic, so that it yields a good printing impression without excessive pressure being necessary. Esparto is largely used in making litho printing papers, and also for featherweight papers where bulk is required, as in the case of novels where the public has to be persuaded that it is getting plenty for its money. All fibres require to be bleached, and the one that yields the best white is cotton.

By far the greatest quantity of paper is made from wood, but the characteristics of the paper vary enormously according to the manner in which the pulp is prepared. The cheapest goes by the name of mechanical wood pulp, and this is used in news print, but it should on no account be employed where durability is necessary or where good colour must be maintained.

So-called chemical wood pulp is a perfectly pure material, and is therefore equal, so far as durability is concerned, to esparto, or even linen, and will retain its colour equally with fibres from other sources. There is no need whatever to have anxiety as to the behaviour of a chemical wood pulp so long as it is not adulterated with mechanical wood.

Paper which is made of fibre alone is blotting paper: it has little strength, and, although it can be pressed to give a good surface, as in the case of plate paper, its wearing properties are very limited. In order, therefore, to impart strength, as well as for other reasons, paper has to be sized.

Ledger papers and good writing papers are tub-sized, which means that, after making, the paper is passed through a vat of glue or gelatine. These papers usually have a pleasant crackle in handling; but they are, as a rule, too harsh for printing purposes. Machine-made papers are engine-sized, a resin-size being mixed with the pulp before the paper is made. According to the proportion of sizing material that is used, the paper will be soft or hard.

The surface of the paper is what interests the printer most. To obtain a good impression the surface should be perfectly smooth, but this is quite impossible in the case of a paper made from fibre alone. A difficulty that the printer constantly has to contend against in machine-made papers is that the nature of the surface on the underside is quite different from the top side. This underside is passed over the wire gauze on the machine, and no means have been discovered that will entirely obliterate the irregularities of the wire marks. Owing to the difference in the two sides, the printer has to adopt special precautions to produce a similar impression on both sides of the sheet; for the printing on the underside a little more ink and pressure is usually necessary.

A curious characteristic of some papers, particularly those made from esparto, is that the surface is likely to become loose by slight rubbing because the fibres do not properly felt together. If an esparto litho paper, for example, be rubbed gently between the fingers, the loose fibres on the underside can sometimes be detected.

In a paper consisting entirely of fibres it is impossible to make a paper that has a perfectly smooth surface, however much it may be pressed. Loading means that a foreign substance is added to the pulp, such as china clay; and this to a large extent fills up the spaces. China clay is cheaper than the fibres, so that a poor paper may have an excessive amount of loading material in its composition; but a certain proportion of this is really necessary, not only to improve the surface, but also the opacity. Another difficulty that the printer

has to contend against is finding a thin paper that will be sufficiently opaque to prevent the printing showing through from the opposite side. Fibres vary a good deal in their opacity, and the manner in which the beating is done, and the degree of beating, influences the opacity of the finished product.

For offset printing an almost entirely new class of paper has been introduced. The soft smooth surface papers that were sought after for direct litho printing may present trouble on the offset machine. A soft fibre paper from which some of the fibres may be pulled on account of the stiffness of the ink, may cause a great deal of trouble, because these fibres mix with the ink, and gradually pile up on the blanket and spoil the impression; if in the case of a coarse job they are not noticed, the blanket itself may be damaged; harsh papers of the cartridge class are eminently suitable for offset lithography.

Letterpress Offset

CAN the offset principle be applied to letterpress printing? The answer is undoubtedly in the affirmative, but whether it can be made a practical commercial success is another matter.

Offsetting would open out as many possibilities for the letterpress printer as it has done for the lithographer, and would, in addition, overcome some troubles. For example, in letterpress printing a serious item, and one which calls for careful consideration, is the wear of the printing surface; if the machine is correctly adjusted this wear is not excessive, but in no case can it be eliminated. The mechanical pressure of the paper on the block or the type inevitably produces wear sooner or later, and when the printing is being done on a hard, rough paper no amount of accurate adjustment can prevent a good deal of wear upon the printing surface.

Wear is a serious matter in the case of halftone blocks, and perhaps even greater in the case of ordinary type, because when the type is distributed and reset some letters that are worn inevitably come next to others that are not worn, and an uneven impression results; excessive pressure therefore has to be applied, and further complicates matters. It is largely on account of wear that modern practice, even in the case of flatbed machines, is to print from electros, and not from the original type or etched blocks.

Offsetting offers many advantages to the letterpress printer. In the first place it eliminates wear, but this perhaps is not so important as the greatly increased facilities that it places at his disposal; instead of it being necessary to print delicate subjects and halftones on coated paper to obtain satisfactory impressions with ease, the whole range of printing papers of widely different surfaces and textures become available. Another point which should not be lost sight of is that the mechanical strain due to the weight of the impression is reduced practically to a minimum in offset printing.

Is letterpress offset a practical proposal? There appears to be only one serious difficulty to be overcome, but at present it does not appear to be quite clear how this can be done. Offsetting requires a resilient surface such as the rubber blanket to receive the impression and transfer it to the paper. If the rubber blanket can be made perfectly even in thickness and the printing surface absolutely true and level, theoretically it should be possible to transfer the ink to the rubber without damage; but whether this can be done as a regular commercial thing is a problem for the electrotypers and for the makers of rubber blankets to solve. It appears reasonably plain that if pressure from fine lines such as rules, or fine line drawings on the surface be applied for thousands of impressions, the surface of the blanket will most certainly become damaged. Such, at any rate, was the experience gained from some experiments on these lines. It may be possible to introduce a material as an alternative to the rubber blanket which would be sufficiently cheap to be discarded or sent away to be recoated after each run. If this could be accomplished the way would appear to be clear for the designers and makers of machinery to give serious attention to this idea, which possesses many possibilities.

It would, of course, be necessary that the printing surface should be reversed, unless a double offset was utilised as in the case of the Mann perfecting litho offset machine, or in the Heureka letterpress offset machine that was invented for newspaper printing some years ago.

R. B. F.

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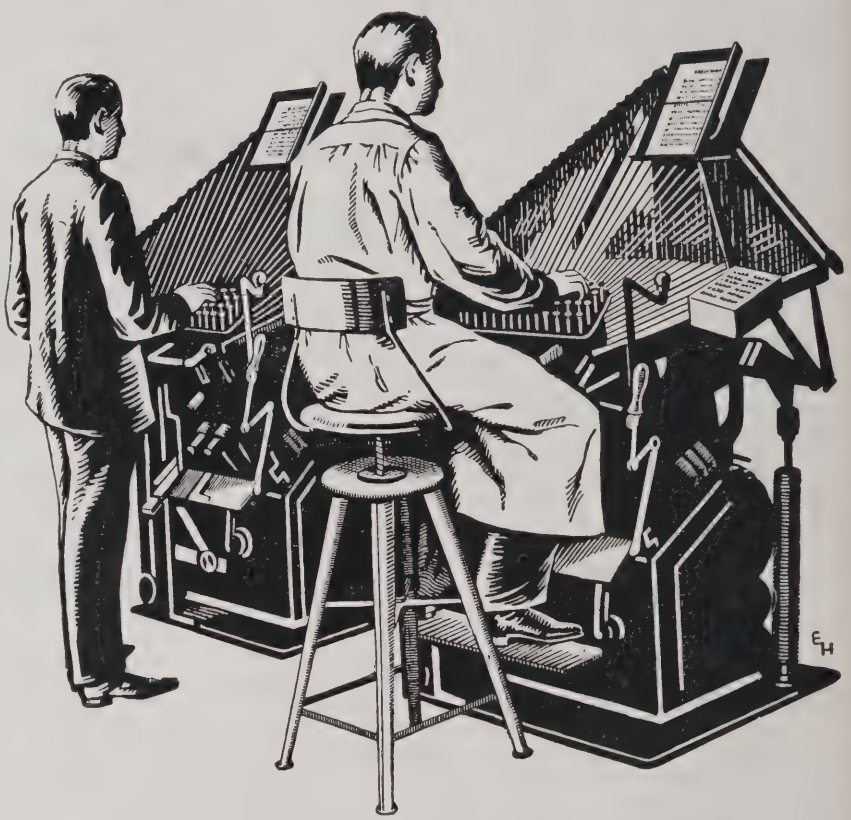

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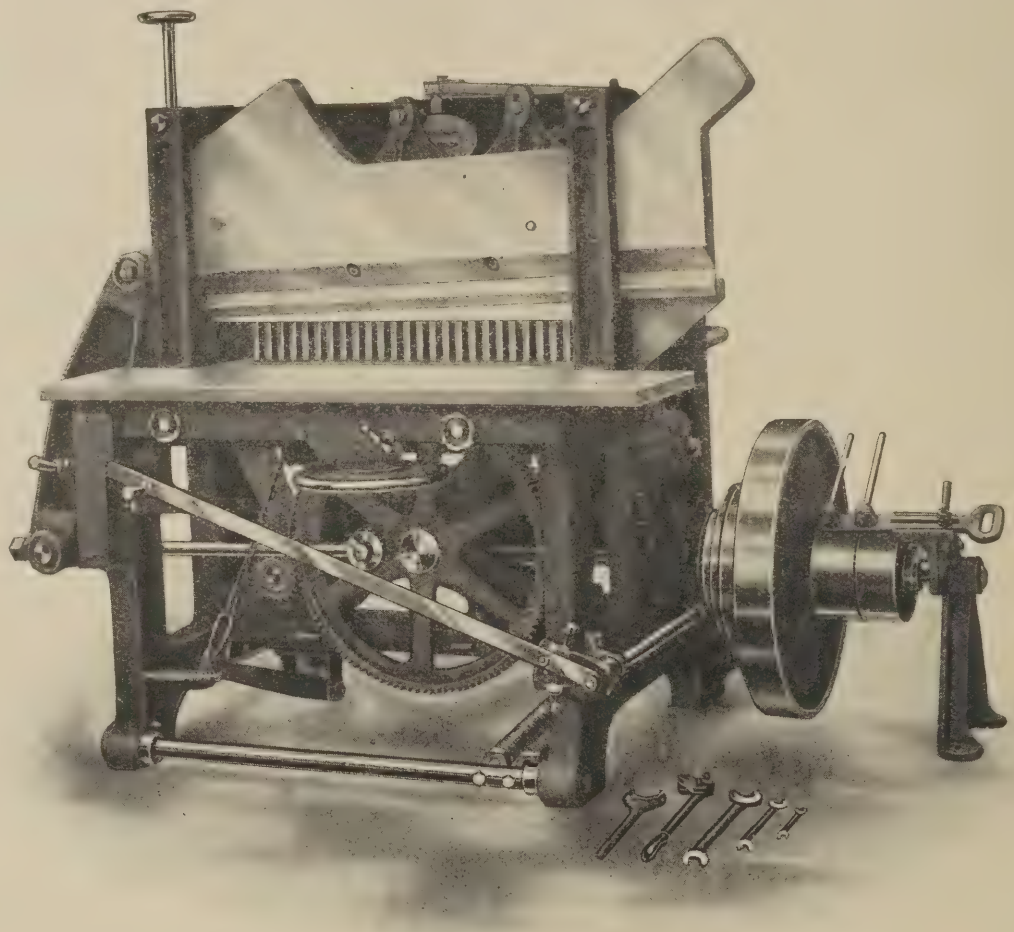

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London Office: 35, Old Street, E.C.
Telephone: CLERKENWELL 1665

Printing of high distinction

can only be produced by using Inks and rollers of the highest quality.

The name Usher denotes everything that is of outstanding merit in Inks and rollers, the combined use of which assists in producing that fine printing which in itself commands repeat orders.

Inks for every process, prepared by the skilled craftsmen of this famous house, from superfine materials, give that sense of something better in quality in producing offset, litho, letterpress, or news printing.

Rollers that print nearly all the leading London daily, evening and weekly newspapers; a large number of provincial newspapers and an unlimited quantity of general letterpress work need no further recommendation.

They are made by the house of

USHER

GREAT NEW STREET
LONDON . E.C.4

Telephone: Central 5972 (Four lines). *Telegraphic and Cable Address: "Usher Company, Fleet, London"*

HUB ART ROTARY BLACK

PARSONS, FLETCHER & Co. LTD

GRAVEL LANE, SOUTHWARK, LONDON S.E.1.

Established for over 100 years

MANUFACTURERS OF EVERY KIND OF PRINTING INKS

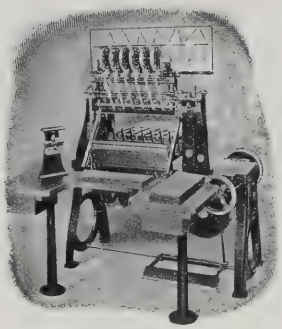
Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Smyth-Horne, Ltd

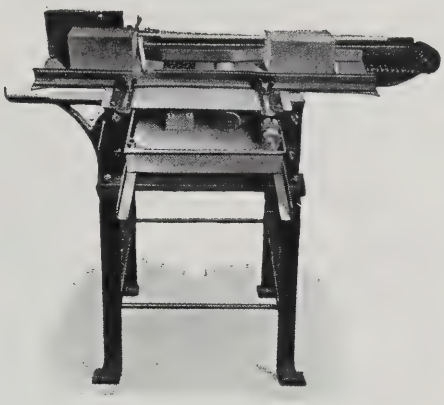
DEALERS IN

SPECIAL LABOUR-SAVING MACHINES

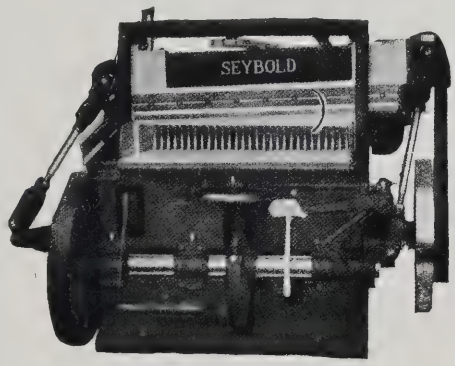
for the Bookbinding, Printing and Allied Trades.



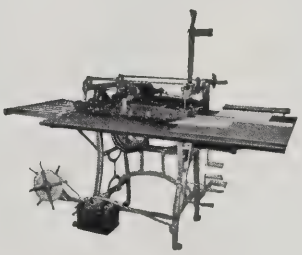
Smyth No. 4 Sewer.
For Sewing Stationery and Letterpress Books. Best all round Sewer on the Market



Book Back Gluer.
Gluing Back of Books, Magazines, Catalogues, etc.



Seybold Automatic Paper Cutter, 40in., 44in., 50in. (Other Special Models 32in. & 38in.)



Brackett Stripping and Binding Machine.

We represent the Sole Sale of:

The Smyth Mfg. Co.'s Book Sewing, Case Making, Casing-in and Trimming Machines.

The Seybold Co.'s "Dayton" Automatic Guillotine and New Three-Knife Book and Magazine Trimming Machines.

The Chambers Bros. Co.'s Quadruple Book Folding Machines and "King" Continuous Feeder.

The Marresford End Paper and Plate Pasting Machine.

The American Assembling Machine Co.'s Juengst Gathering, Auto-Covering and Wireless Binding Machines.

The Brackett Stripping and Binding Machines.

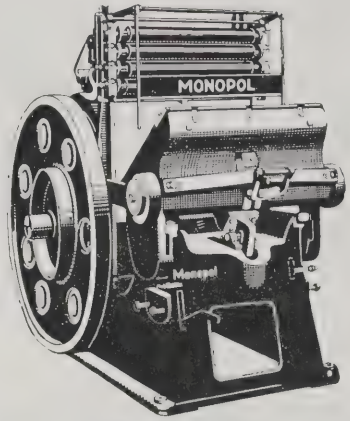
G.R.S. No. 42 Rapid Jobbing Folders.

The Murray Improved Section Bundler.

All our Machines installed everywhere on an open trial basis.

1-3, Baldwin's Place, Gray's Inn Road, London, E.C.1

Telephone: **Holborn 2215.** Telegrams: **"Smythorne, London."**



Built in 3 Sizes

"MONOPOL" Art Platen

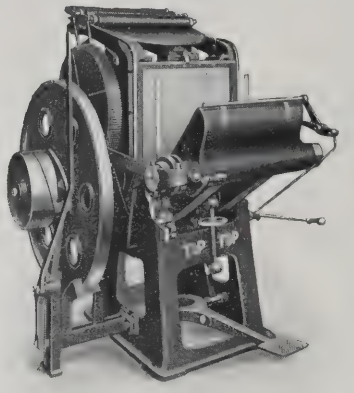
Specially built to produce the very best Heavy Tint and Register Colour Work.

Camless drive of roller carriage.

Throw-off of inking and distributing rollers from each other and from the inking cylinder by a single lever movement.

Separate drive for inking rollers, permitting inking-up without running machine, or enabling the platen to be worked for embossing, etc., without the inking rollers moving.

Automatic Hand Safety Guard.



Built in 4 Sizes

"TIP-TOP" Jobbing Platen

Improved inking apparatus of the latest disc type.

Platen is cast in one piece.

Camless drive of roller carriage.

Base and vertical bed cast in one piece.

Rigid, parallel impression.

Very handy and simple impression regulator.

Throw-off of inking rollers by simple lever action, whilst machine remains in action.

Adjustable runners.

High speed and light and noiseless running.

Before you buy another Platen Machine investigate the "MONOPOL" and the "TIP-TOP."

Investigation is insurance against regrets. You cannot be fair to yourself when choosing a new platen unless you see these presses and the excellent work they turn out. Ask any "Monopol" or "Tip-Top" owner for his opinion.

In these platens you will find economy without sacrifice of performance, low price without disappointment in efficiency or looks, impressional strength without unnecessary weight, high speed, and the lowest upkeep cost, we believe, of any platens in the world.

Investigate these platens. Have the demonstration to which you are entitled. It is the ***one*** way to prevent regrets and to save money.

Our liberal monthly payment plan makes it possible for you to pay for the machine out of the profits it earns for you.

Particulars can be obtained from, and a demonstration arranged by, the British Agents :

36-38 Whitefriars Street
Fleet Street, London, E.C.4

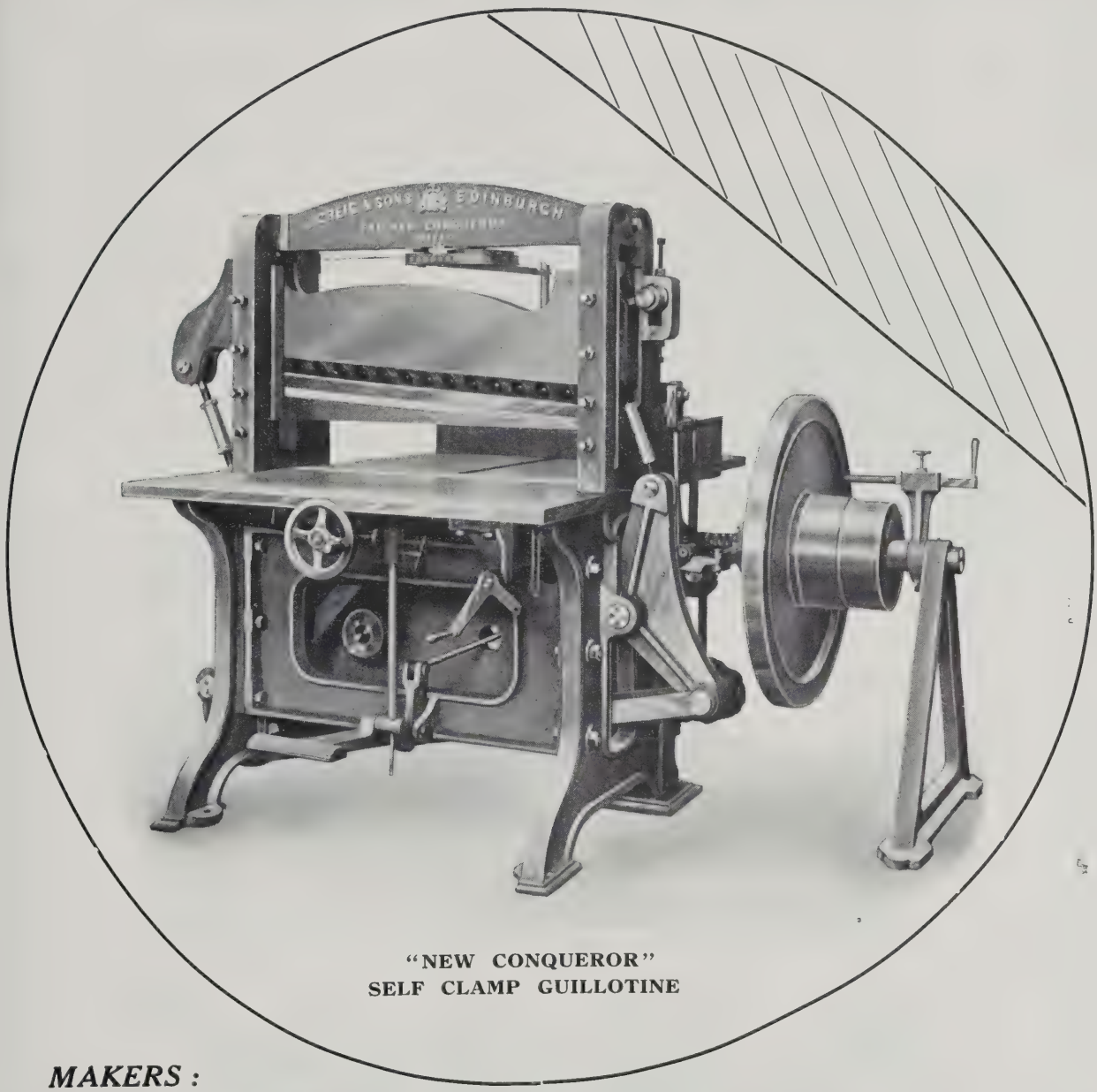
Telephone : CENTRAL 3839.
Telegrams :
WINKOLIGHT, FLEET, LONDON.

W. J. LIGHT & Co LIMITED

Sub-Agent for London :
W. J. CONNOLL,
24, St. John's Lane,
CLERKENWELL, E.C.1.

Sub-Agents for Midlands :
JACKSON & STOTT,
Chapel St., BRADFORD.

TIME FLIES ! If you wish to make the most of the minutes, instal a "New Conqueror" Self Clamp Guillotine, the most durable, reliable, economical, and accurate Cutting Machine built.



"NEW CONQUEROR"
SELF CLAMP GUILLOTINE

MAKERS :

JOHN GREIG & SONS

ESTABLISHED 1810

Fountain House Works

EDINBURGH

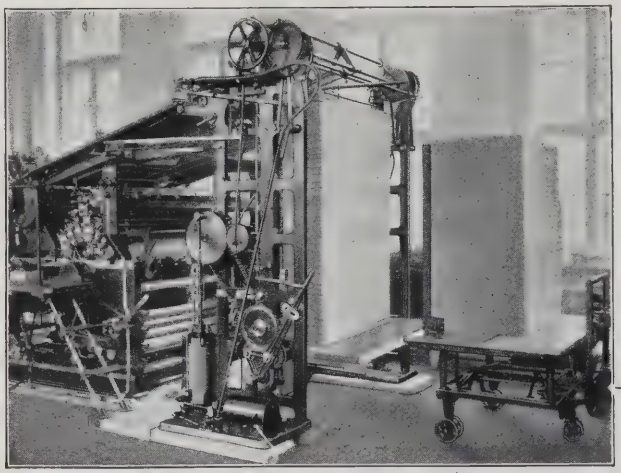
ESTABLISHED 1810

Please write us for full particulars and price lists.

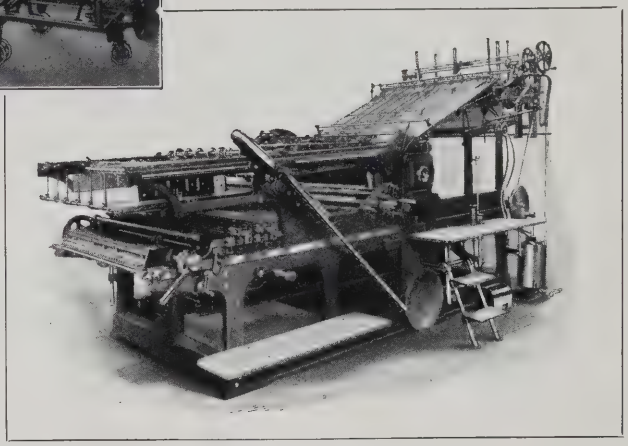
Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE BEST FEEDER COSTS THE LEAST!

WHEN the owners of over 8,000 presses have bought "Universals"; when some have installed 30, 40 and even 100 in a single works; when eleven Foreign Governments have selected the "Universal" out of all the automatic feeders in the world—there is good reason for calling it "the Best Feeder."



But if *you* have any doubts about the "Universal," just compare it in operation with feeders costing nearly twice as much. Examine some of its exclusive features—the patented flexible suction system, which eliminates troubles with wavy paper piles; the improved side lay and super-efficient sheet slowing mechanism, which ensures close register even at phenomenal printing speeds; and its perfected quick-tilting motion to the suction bar, which, with the pneumatic sheet separation, makes it practically impossible to feed in two sheets simultaneously. Then note the excellent material and superb workmanship of the "Universal," the refinement in design and the meticulous attention to detail reflected in a dozen different ways.....



The "Universal" Feeder costs less than others because the colossal demand enables it to be built in huge quantities by modern mass production methods—ensuring better work at lower production cost—while on the other hand the amazing popularity of the "Universal," its remarkably low price and the high percentage of repeat orders, reduces the selling cost to a minimum.

Why don't YOU invest in more output, better work and bigger profits by installing "Universal" Feeders? They cost less than others!

The "Universal" A.J.D

THE FEEDER WHICH "LAYS ON" UNERRINGLY

AUTOMATIC SHEET FEEDER

Manufacturers:—
KLEIM & UNGERER
British Representative:—

A. J. Dronsfield,
25 & 26 LIME ST.,
London, E.C.3.

ENVELOPES

TRADE ONLY SUPPLIED

of every Description

Specialities—REAL MANILA (Fortesdura), RAG, CARTRIDGE, AND CLOTH-LINED ENVELOPES, DOCUMENT CASES, FILING COVERS, &c.

Pure Gum only used. Best workmanship on all goods irrespective of Quality and Price.

JAMES HODGSON & SONS LTD.

ANGEL PASSAGE, 95-6-7-8 UPPER THAMES ST., LONDON, E.C.4

Telephone: BANK 8195, 8196 Established 1864

S & P S & P

What about Your **Printing Inks?**

Are your suppliers giving you the best service? It is not just a question of price. Perfect adaptability is the main requirement.

SLATER & PALMER

WANT TO HELP YOU.

They place their long experience at your disposal.

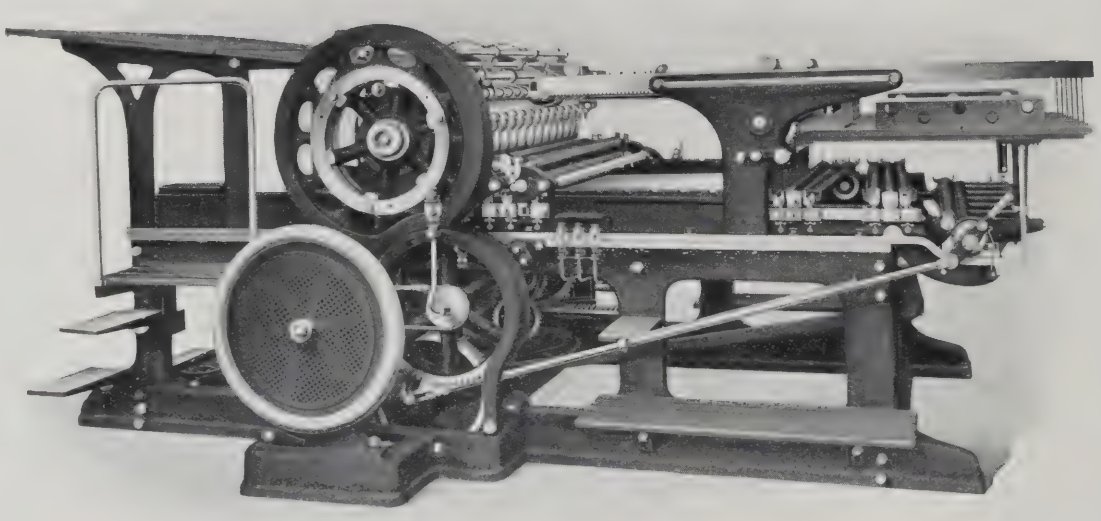
4, Wine Office Court, FLEET STREET, LONDON, E.C.4.

'Phone: 0211 CENTRAL. *Telegrams: "PALMINK, FLEET, LONDON."*

S & P S & P

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

"PLANETA"
Two-Rev.



INSIDE CHASE MEASUREMENT 37¾ by 49½ inches.

With Superior Inking, Correct Distribution, Accurate Register and Perfect Impression, it is without equal for the production of Fine Half-Tone, Multi-Colour and Catalogue Work, at the Highest Speed.

6 Machines are now installed in one firm, and can be seen running.

ALSO

"Planeta" Fine Art Platen Presses

Three Sizes: 10 × 15in. 14¼ × 19in. 16½ × 22in.
Inside Chase Measurements.

"Planeta" Automatic Fine Art Platen Presses

Sole Agents: *Sales Manager:* A. W. DEWAR

P. LAWRENCE PRINTING MACHINERY CO.
LIMITED,
4, Henry Street, Gray's Inn Road, LONDON, W.C.1.

Telegraphic Address: "LIQUEFY, HOLB, LONDON," Telephone: MUSEUM 5743.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

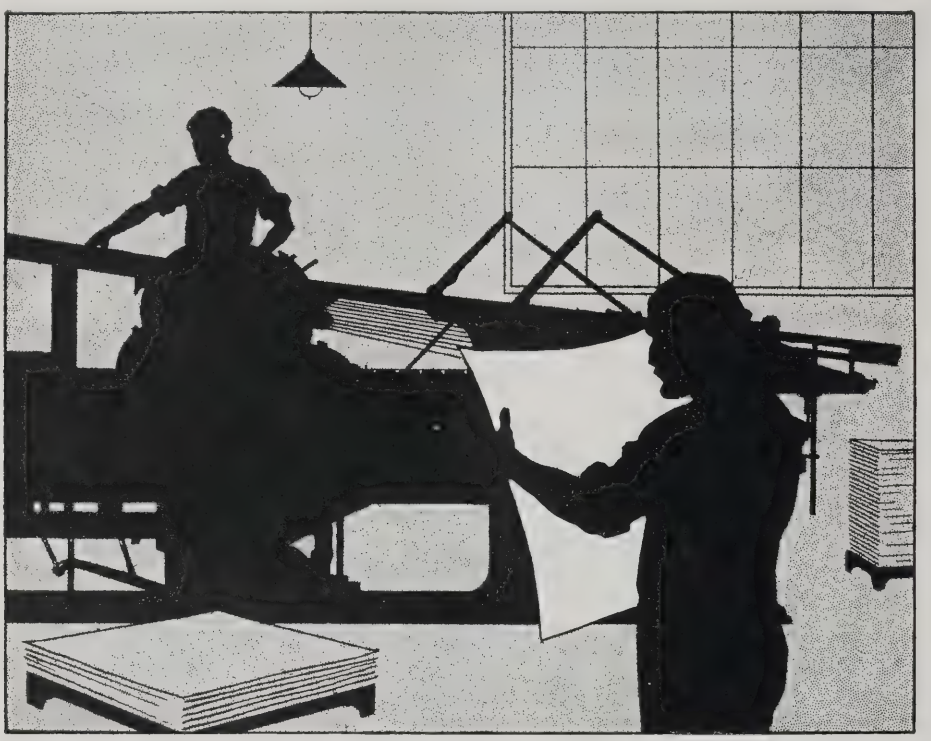
ARE CAST TO LAST

By using only the latest and most scientific methods, Kidd's are able to ensure that every batch of rollers is uniform in quality with every preceding batch. The printer can therefore rely upon the inking qualities and durability of Kidd's "Resilient" Rollers every time.

Rollers for re-casting should be sent to the works, 419, Old Ford Road, London, E.3, packed in boxes suitable for their return. Don't trouble to strip them.

JOHN KIDD & CO. LTD.

11, Wine Office Court, Fleet Street, London, E.C.4.



Better Inks – Better Printing

ONE of the chief essentials of Better Printing is Better Inks. The best machines and the most skilled minders are helpless if supplied with inks of an inferior quality. Therefore equip your machine room with L & B Products.

L & B Inks are known for their easy working, excellence of colour and unvarying high quality.

Over a century's experience is gladly placed at your disposal for the solution of the many individual Ink problems that are constantly arising in every machine room.

LETTERPRESS	TRICHROME	TIN-PRINTING
LITHO	PHOTOGRAVURE	BOOKBINDING
LITHO OFFSET	COPPER-PLATE	ETC., ETC.

Specimen Sheets or Sample Tins willingly sent on request.

LORILLEUX & BOLTON LTD.

31-34, CURSITOR ST., CHANCERY LANE, LONDON, E.C.4

Telephone · HOLBORN 1417, 6840 & 6841 Factory: STRATFORD, E.15

PRINTING INKS FOR ALL PROCESSES

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Many improvements have been made in the Guillotine since the doctor of that name made his first model, and now-a-days—

It is a Far, Far Better Thing

than when Sidney Carton made his famous remark.

The latest machine is shown below, and a careful investigation of its many outstanding merits is well worth any printer's while.

Write for full particulars

of the

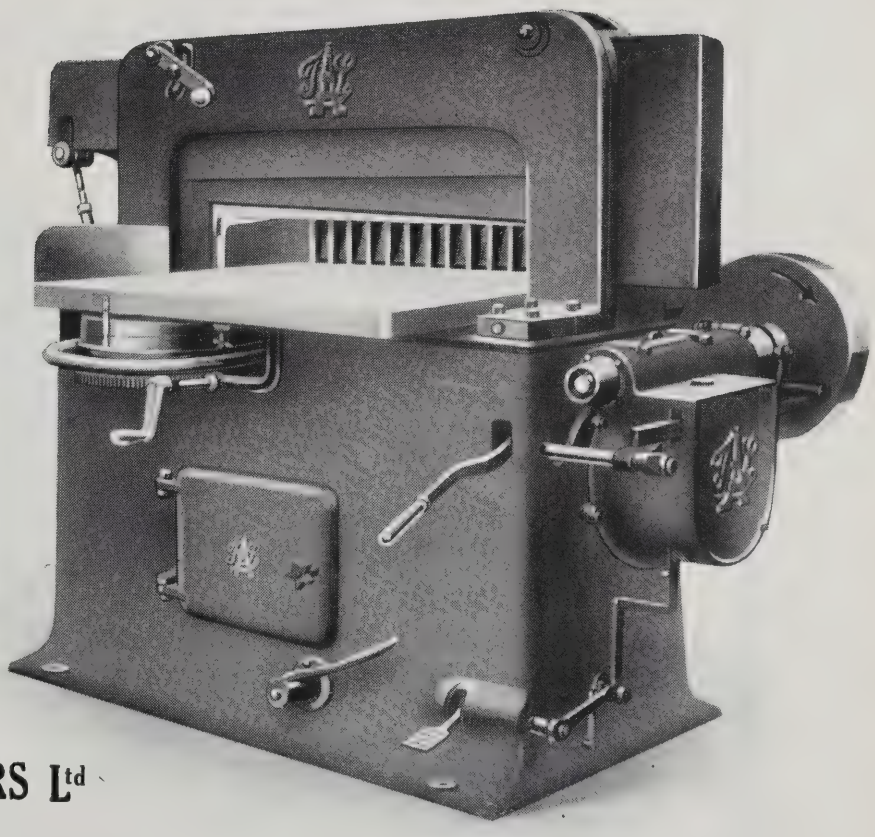
"F.L." GUILLOTINE

The Fastest Cutting Machine ever produced.

Clamping can be instantly regulated to obtain pressure varying from 3 lbs. to 3 tons.

Noiseless when running.

Sizes: 32in. and 42in.



HONEYWILL BROTHERS Ltd

(Engineering Department)

79, MARK LANE, - LONDON, E.C.3.

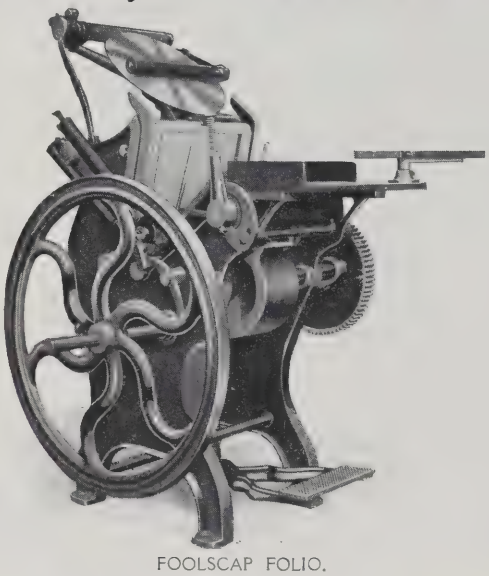
Telephone: Royal 3040. *Telegrams: "Tyche Fen, London."*

The

"VICTOR" Platen Printing Machines

FOR TREADLE OR POWER

Made by T. FORKNALL & SONS, Ltd., Leicester.



FOOLSCAP FOLIO.

12 CONVINCING Reasons why Printers say the "VICTOR" is the best on the Market:

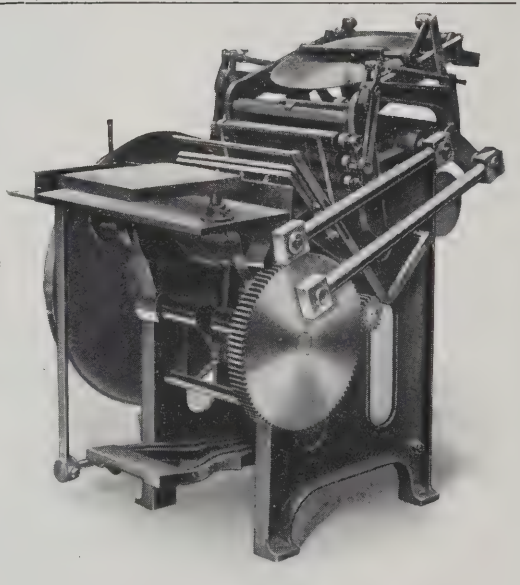
1. **THE IMPRESSION**
   is obtained by a very powerful "Toggle' which ensures a slow movement of the Platen up to the Forme, and a DEAD DWELL at the moment of contact.
2. **THE THROW-OFF LEVER**
   is on the LEFT-HAND SIDE of operator, and can be thrown on and off instantly AT ANY POSITION OF THE PLATEN.
3. **BY MOVING ONE SCREW**
   any degree of Light or Heavy Impression is secured.
4. **THE BED IS STATIONARY.**
5. **THE BED**
   being fixed, and the impression being made by the movement of the Platen only, a PERFECT REGISTER is obtained.
6. **THREE ROLLERS ROLL THE FORME,**
   thus giving a fine and even Ink Distribution, and the machine being arranged for an Ink Plate of much larger diameter than is usually the case, enables a Full Forme to be Perfectly Rolled.

130 "Victors" working in Leicester alone.

7. **INK DISTRIBUTION.**
   The ink is taken from the Duct by an Extra Roller, and the flow controlled by a single screw.
8. **NO SIDE ARMS**
   on the Foolscap Folio and Post Quarto sizes. Any size sheet can be printed without wrinkling.
9. **THE CHASE**
   is instantly and securely fastened automatically and can be inserted either side up.
10. **THE SPEED**
    of the machine is entirely governed by the ability of the operator.
11. **FOR EASE OF RUNNING,**
    rapidity of operation, simplicity of construction and strength (steel shafts throughout) IT HAS NO EQUAL.
12. **ACCESSORIES INCLUDED IN PRICE.**
    Ink Duct, Two Sets Roller Stocks (One Set Clothed), Two Chases, One Roller Mould, and Screw Keys.

Made in 3 sizes—

C.F. 15 × 10, F.F. 13 × 9, Post Q'to. 11 × 7.



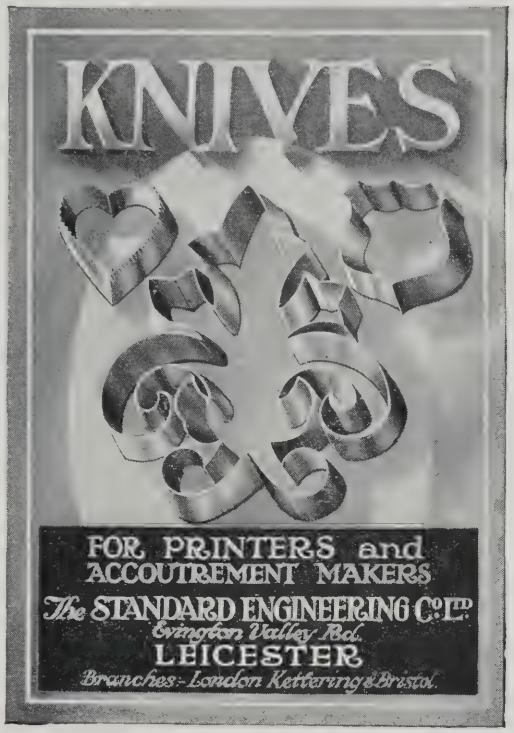
CROWN FOLIO.

Send for descriptive booklet to the Selling Agents:

HAMPSON, BETTRIDGE & CO., LTD.

2 & 4, Fann St., Aldersgate St., London, E.C.1

Phone: Clerkenwell 6227 (2 lines). Telegraphic Address: "Edentated Barb, London." Code: A B C 5th Edition.



GOLD BLOCKER

CLOTH, CARD, LEATHER,
CUTTER CRUSH & EMBOSSING.
KEENEST PRICES—BEST WORK.

Phone: North 3450. JAMES E. HILL, 148, Tufnell Park Road, London, N.7.

SWAINS' BLOCKS

Realisation of the value of illustrations in all forms of Advertising is confirmed by the use of

THE BEST DESIGNS
THE BLOCKS

HALF-TONE : LINE
WOOD-ENGRAVINGS
ELECTROS : STEREOS

all of which are obtainable from

JOHN SWAIN & SON LTD
89-92 SHOE LANE, LONDON, E.C.4

Also Specialising in
Swaingravure & Offset-Litho

Telephone - 6633 Holborn (4 lines)
Telegrams - "Isochromatic, London"
Works - BARNET
GLASGOW - 332 Argyle Street
MANCHESTER 10 New Brown Street
BRISTOL - - 43 Broad Street
PARIS - - - 34 Bd des Italiens

ESTABLISHED 1830.

PASS PRINTING METALS

owe their purity, uniformity and reliability to the scientific and technical skill employed in the supervision of their smelting, refining and mixing.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Peerless Black

PEERLESS BLACK is invaluable in the manufacture of the best half-tone inks for fast-running presses. It contributes that easy flowing quality essential to high-speed work.

Ink made with PEERLESS BLACK will not check or clog the press fountain and distributes evenly on the rollers.

Sole Selling Agents

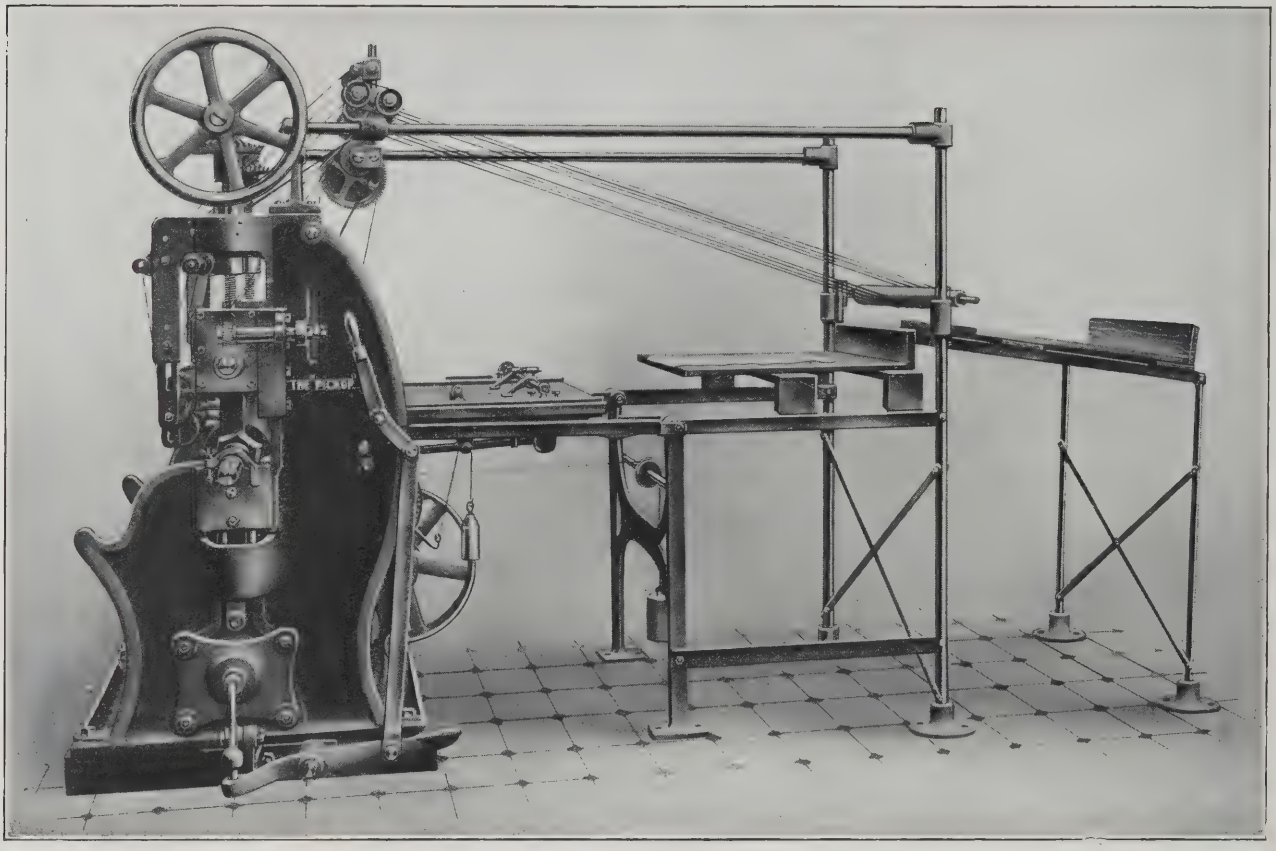
Binney & Smith Co.

6 & 7, STONECUTTER STREET, LONDON, E.C.4.

Telephone Nos.: CENTRAL 8323 and 8324.
Telegraphic Address: "NOIRCEUR, LONDON."

The "PICKUP" Patent

SHEET-FED ROTARY PHOTOGRAVURE PRINTING PRESS.
WILL PRINT WITH CYLINDERS OF VARIABLE SIZE.
PERFECT REGISTER. CAN BE ADAPTED TO PRINT FROM THE WEB.



PHOTOGRAVURE PRINTING PLANT OF EVERY DESCRIPTION.

DUPLEX ROTARY MACHINES TO PRINT AT HIGH SPEED, WILL CUT AND DELIVER IN SHEETS, WITH AUTOMATIC LOWERING DEVICE, OR WITH FOLDER.

SINGLE SIDE ROTARY PRESS WITH SHEET CUTTER.

COMBINED CYLINDER TURNING AND GRINDING MACHINES.

PICKUP & KNOWLES, LTD.

Printers' Engineers. Pendleton, MANCHESTER.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

MILLINGTONS' QUALITY ENVELOPES

ARE BUSINESS GETTERS

Our EXPRESS SERVICE

PROVIDES DELIVERIES BY RETURN TO YOU OR UNDER YOUR OWN LABEL DIRECT TO YOUR CUSTOMER—CARRIAGE PAID. FREE PACKING—5 per cent. ONE MONTH.

LONDON	BIRMINGHAM	MANCHESTER	LEEDS	GLASGOW
1, Amen Corner, E.C.4.	53, Barwick St.	31, New Cannon St.	Crown Works, East St.	65, Jamaica St.

MILLINGTON & SONS, Ltd., Crown Works, TOTTENHAM, N.15

The Best—and British throughout

"BRITISH MORRISON"

WIRE STITCHING MACHINES are the last word in stitching machine design.

Ease of operation and simplicity of control enable the operator to turn out a maximum of work each day.

Lower your own overhead charges by installing one of our machines.

Full particulars and prices on application.

Manufactured throughout by:

The J. L. MORRISON Co. Ltd.,

HEAD OFFICE and WORKS:

BREDBURY, near Stockport.

Telephone: 613 Stockport (3 lines)

Telegrams: "MACNAB, WOODLEY."

GROVER & CO., LTD.,

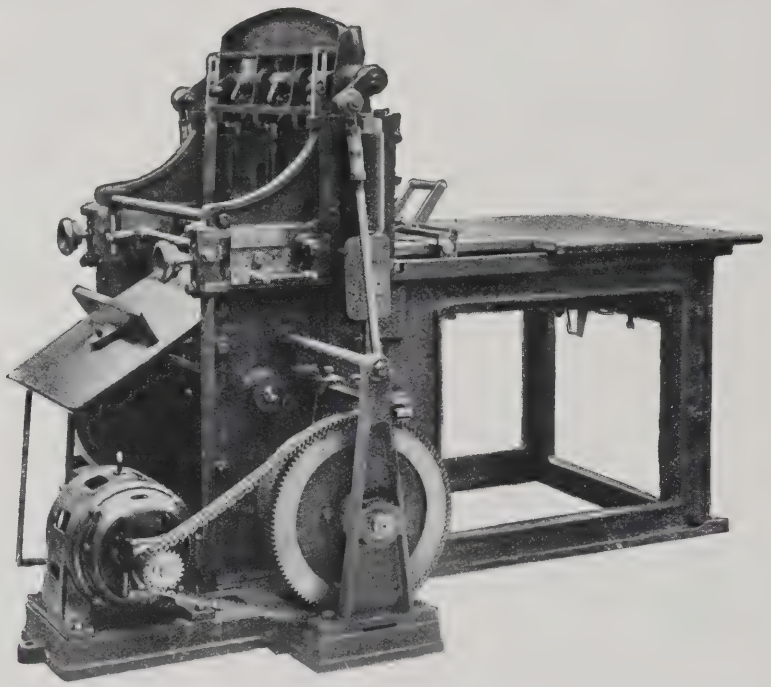
BRITANNIA WORKS,

CARPENTERS ROAD, STRATFORD, E.15.

Telegrams: "Adopted, Strat., London." **Telephone: Maryland, 2446.**

Members of the Association of British Manufacturers of Machinery for the Printing and Allied Trades.

Specialists in Perforating Machinery.



THE "GROVER" PERFORATOR, TYPE 1.
For Postage Stamps and similar work.

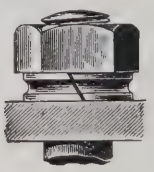
We have supplied the following customers, among others:

BRITISH GOVERNMENT AND ITS CONTRACTORS
AFRICA, SOUTH, UNION OF.
CHILE.
DENMARK.
EGYPT.
FRANCE.
GREECE.
HOLLAND.
IRISH FREE STATE.
SWITZERLAND.

We Manufacture all Types of Perforators. Our Reputation is World-Wide.

"GROVER" Spring Washer Nut Locks

For all Bolts which are subject to Vibration.



Tradition

SERIES No. 9.

Domenick Angelo, the son of a wealthy merchant of Leghorn, finding life in Paris too great a tax on his purse, came to London in 1753, where his skill in fencing at once won him fame. Urged by the magnificent offers of those wishing to share his skill, he opened a school of fencing at the Opera House in the Haymarket, which soon became the chief school of its kind in England. For over a century the tradition of swordsmanship was maintained by four successive generations of the Angelo family.

AS in the annals of fine swordsmanship the House of Angelo enriched by their traditions this noble sport, so in the realm of business activity with all its modern adjuncts and developments the House of Winstone has, for over three-quarters of a century, continued the tradition and policy of its founder—high quality, good workmanship and service.

The quality of Winstone's Printing Inks, Rollers and Varnishes is known throughout the world. The raw materials employed are carefully selected and systematically checked, and all the processes of manufacture are conducted on the most modern plant known to the printing ink world. The reliability and enduring quality of Winstone's Printing Inks, Rollers and Varnishes are a tradition in their House and in the printing trade.

B. WINSTONE & SONS, LTD.

100-101, SHOE LANE, LONDON, E.C.4.

LARGEST MANUFACTURERS OF PRINTERS' LEADS IN THE WORLD.

MACHINE CAST AND PLANED PRINTERS'

LEADS & CLUMPS

CONTRACTORS TO H.M. GOVERNMENT

SPECIAL TERMS TO SHIPPERS & LARGE BUYERS

TAYLOR & WATKINSON BELGRAVE FOUNDRY, BERKING AVENUE, YORK ROAD **LEEDS**

Telephone No.: 24753. Telegrams: "Pica, Leeds." Code: 5th Edition A.B.C.

Established 1821

BLADES · EAST & BLADES LTD

Abchurch Lane
Cannon Street
E.C. 4

Works:
LEONARD STREET :: FINSBURY, E.C. 2

Rotary Photogravure Printers
Double Protective Cheque
Printers, Stationers, &c.

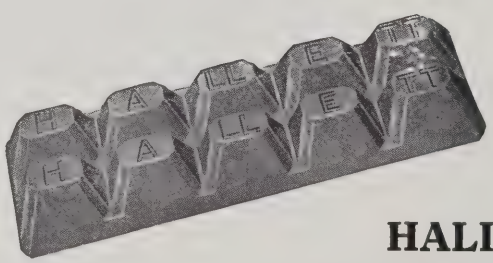
TELEPHONES
Works: Clerkenwell 3636, 3637, 3638.
City Offices: Central 212, 213, 214

ESTIMATES AND SPECIMENS SENT POST FREE ON APPLICATION.

Hallett Metals Always Leave Laboratory Exactly True To Standard.

ESTABLISHED 1806.

Printing



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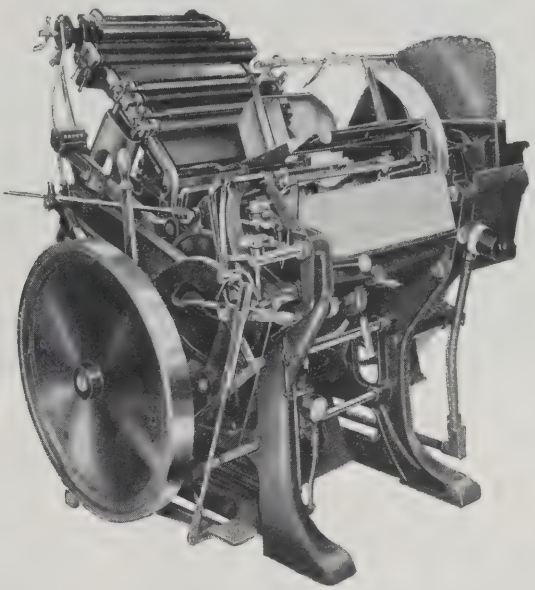

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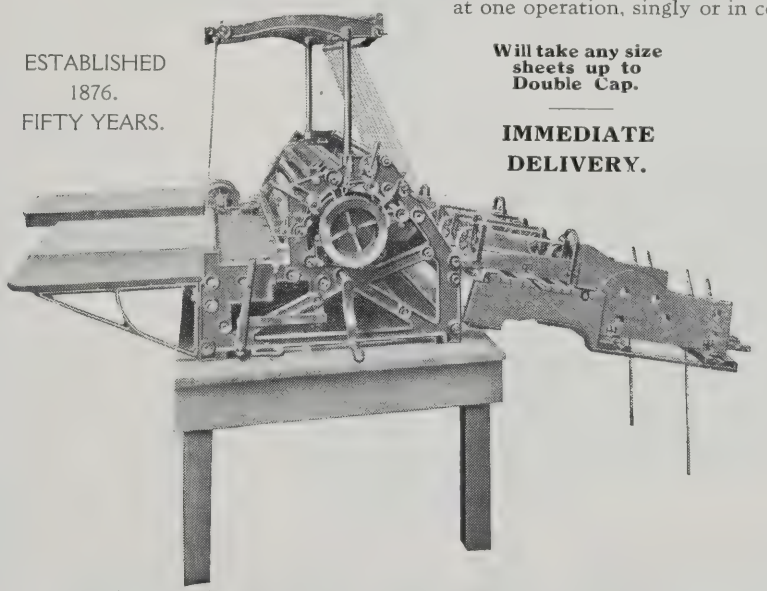

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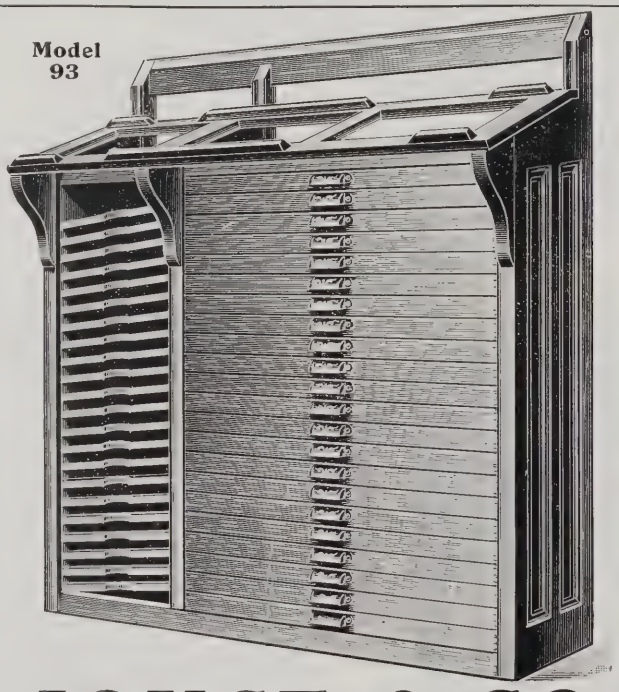

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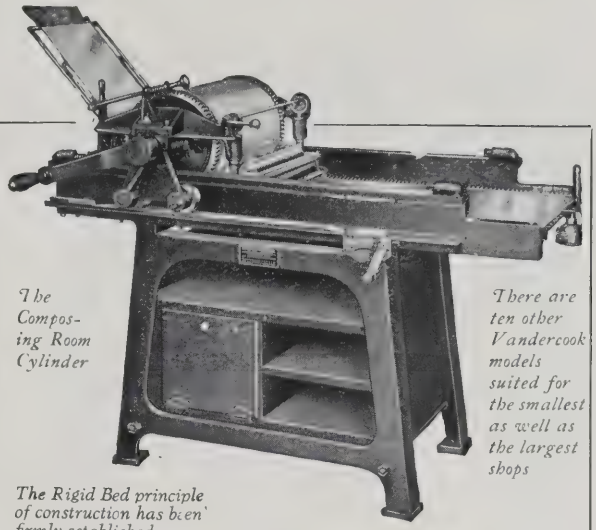

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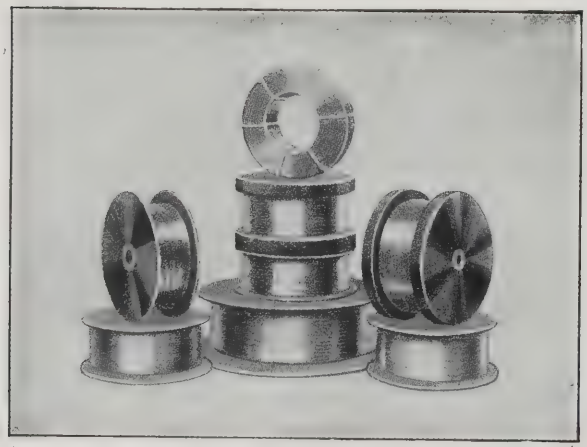

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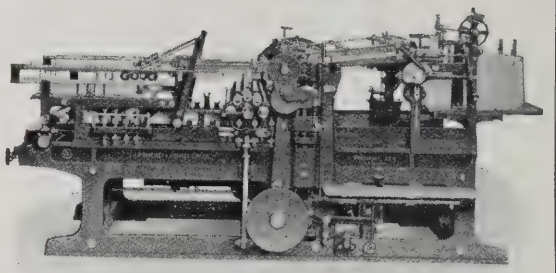

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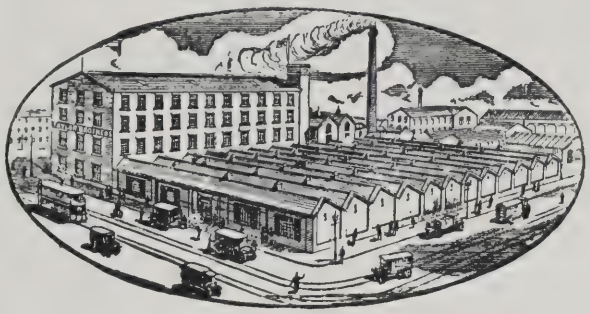

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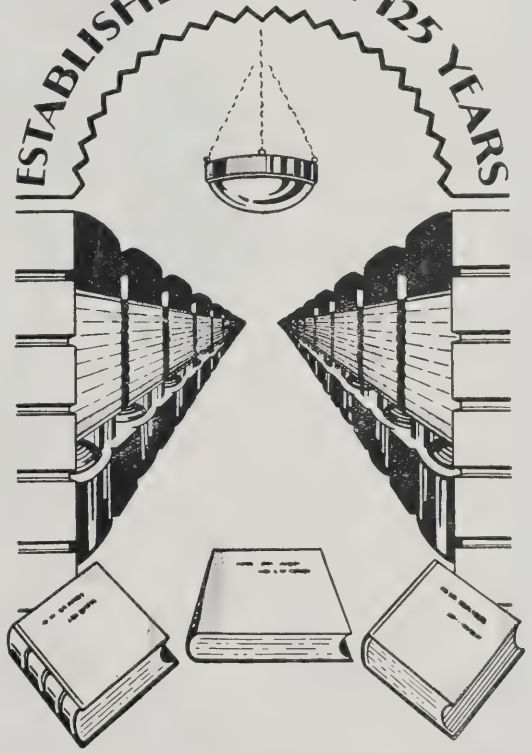

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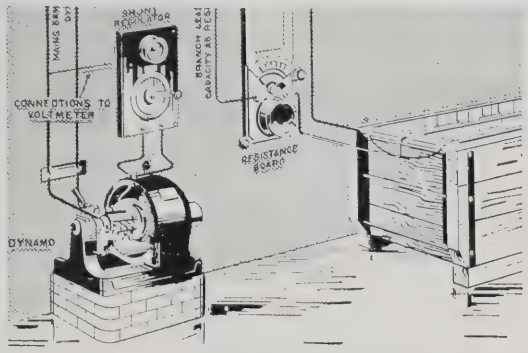

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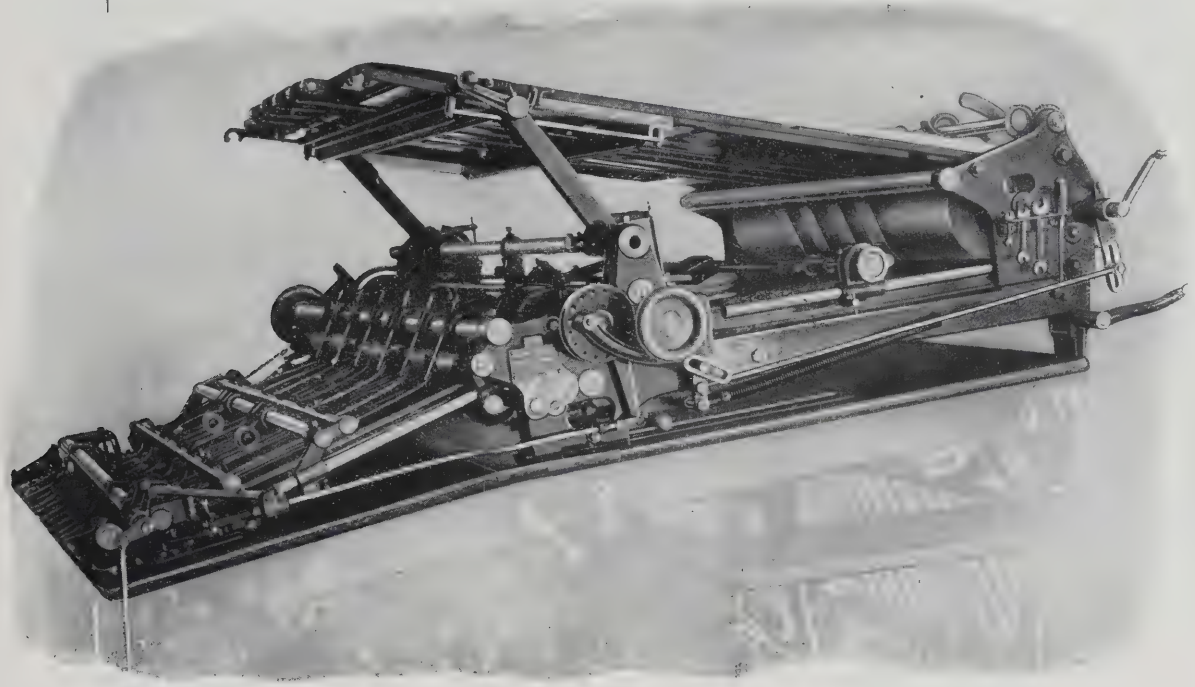

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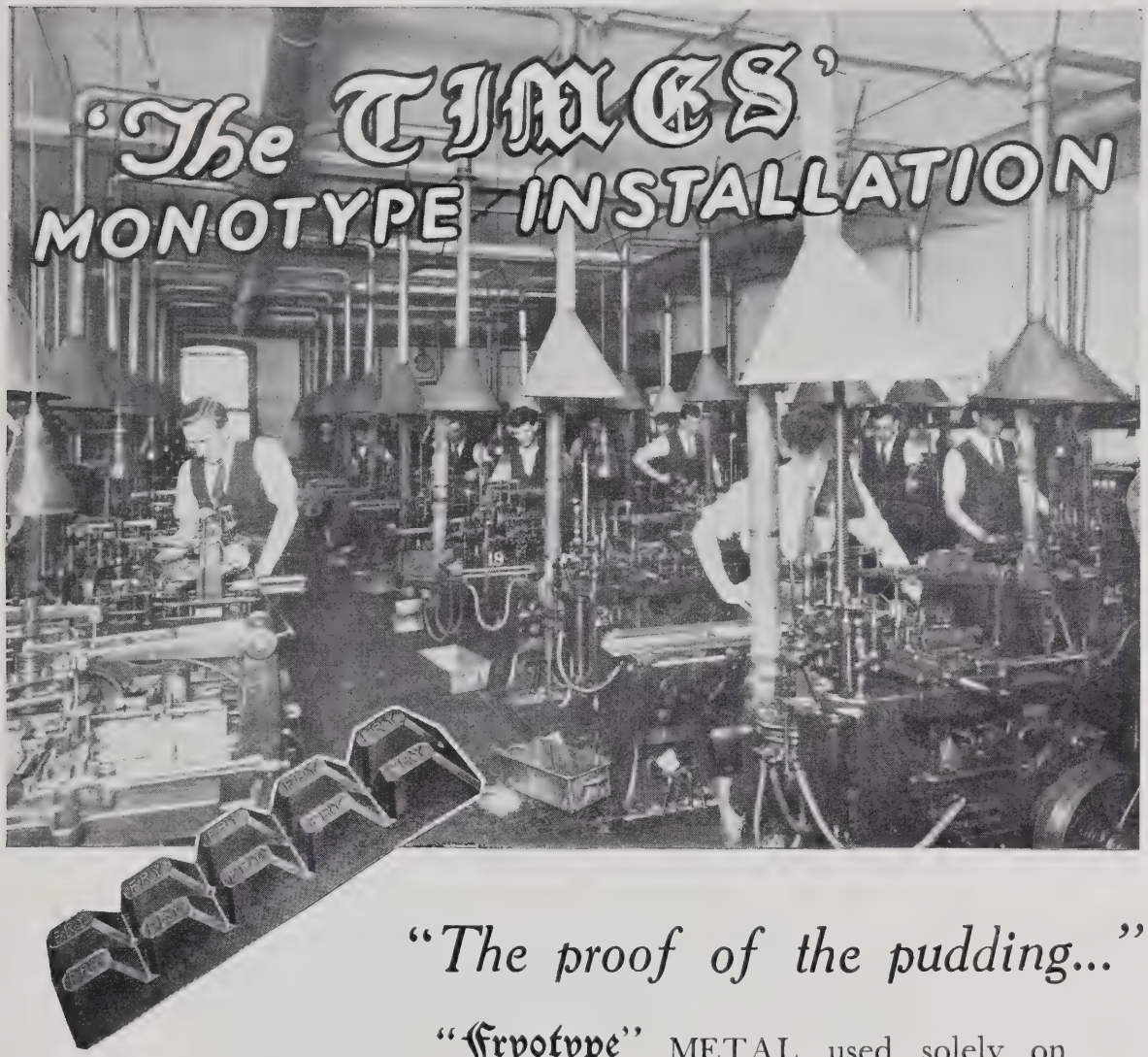

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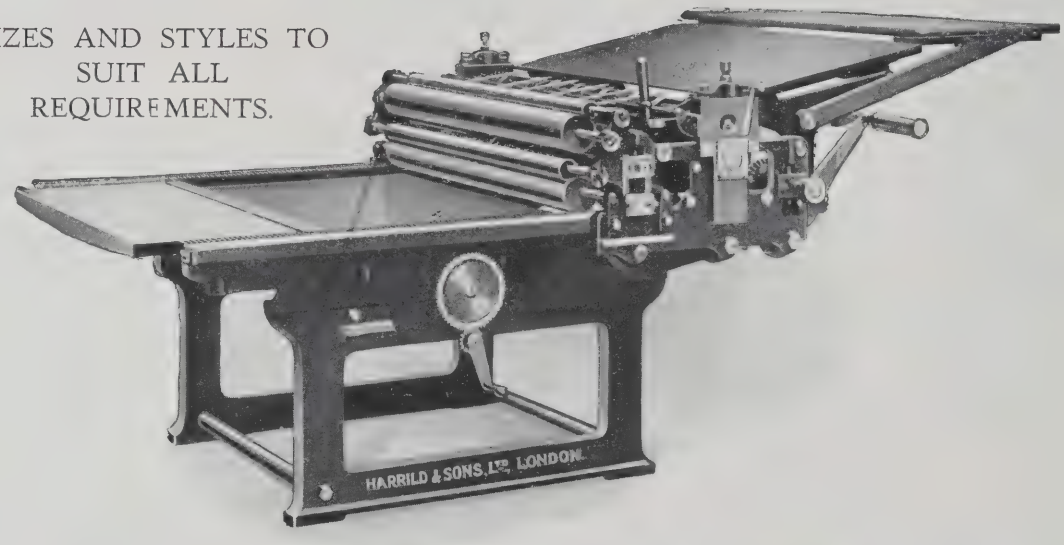

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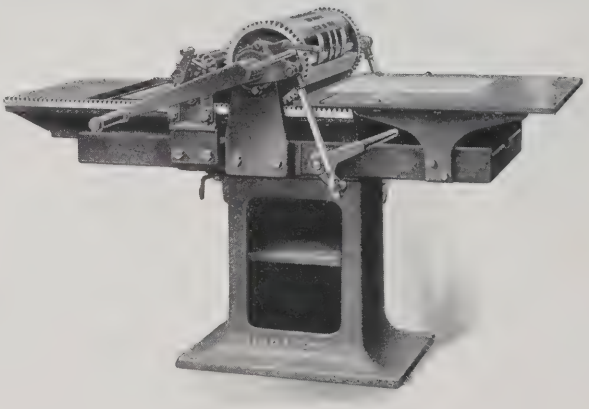

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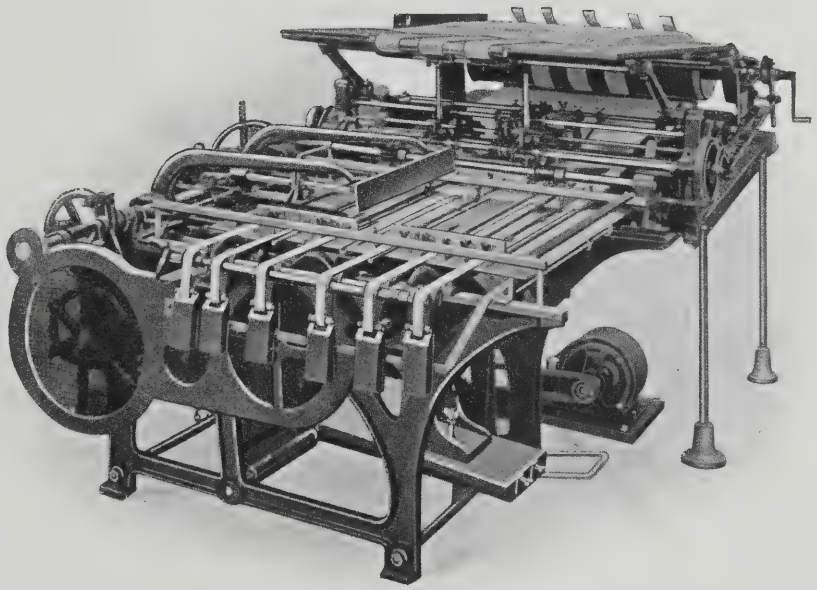

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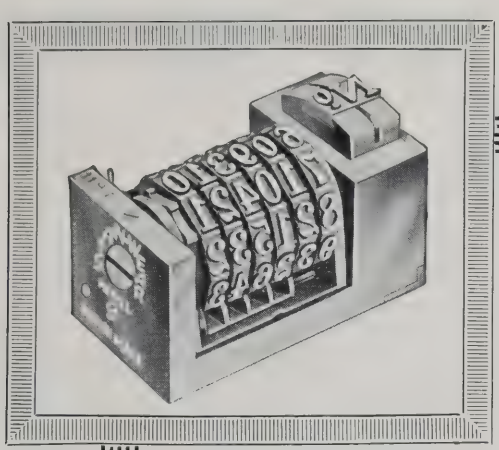

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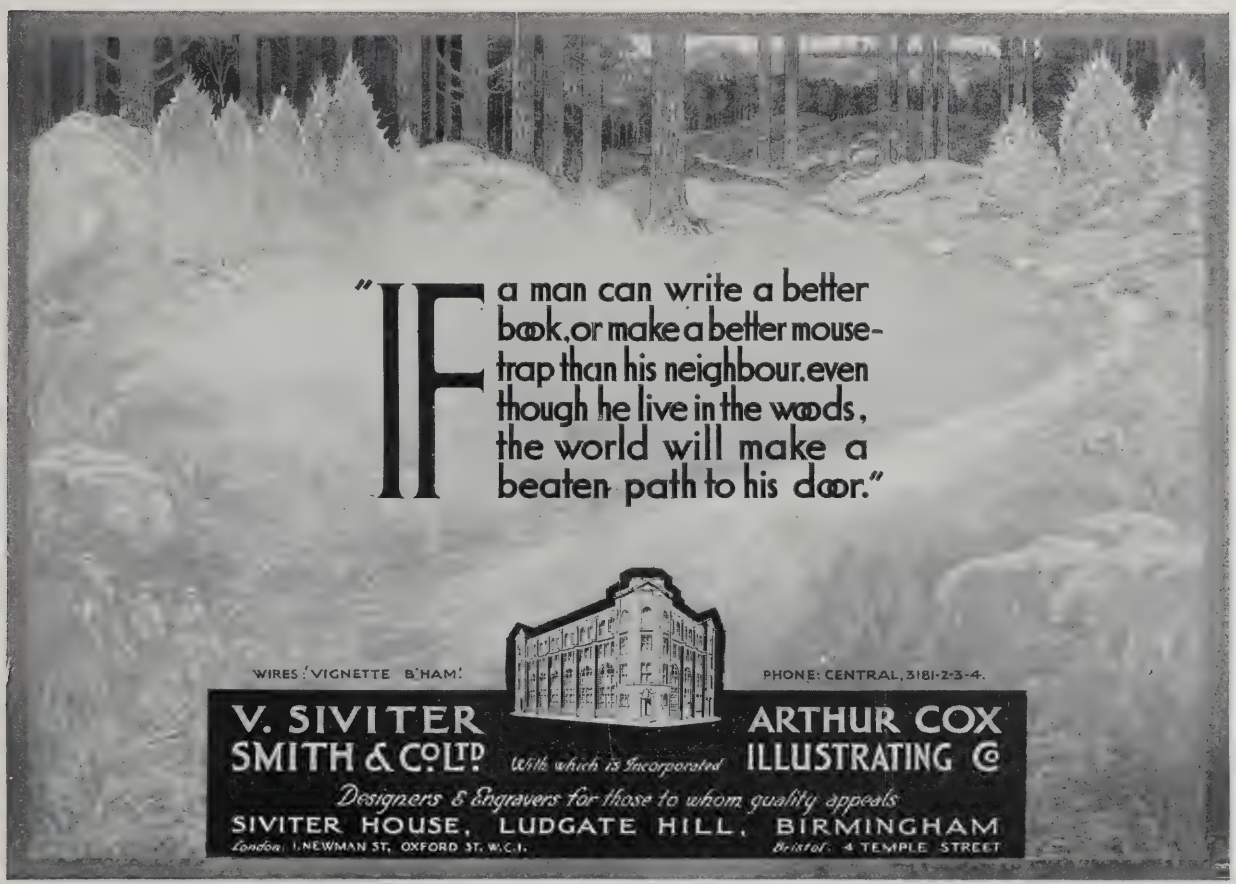
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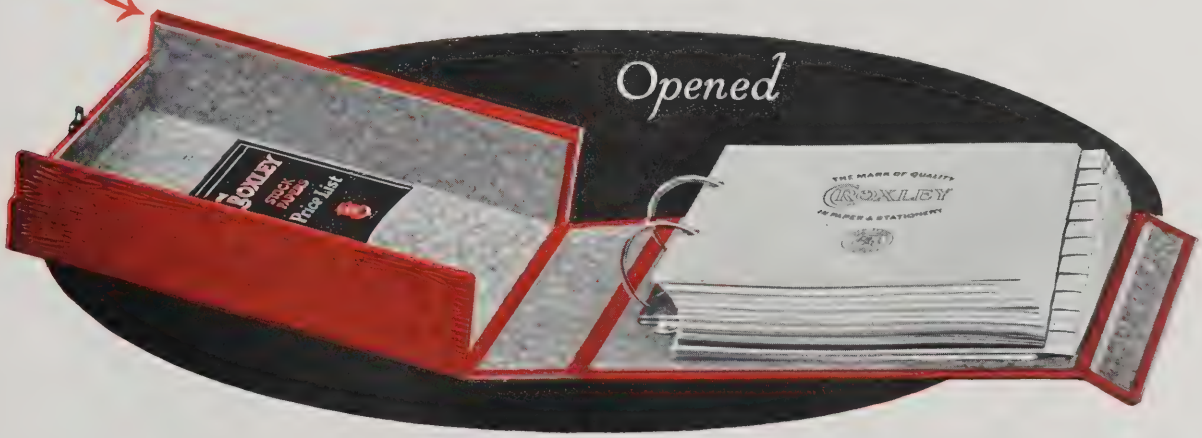

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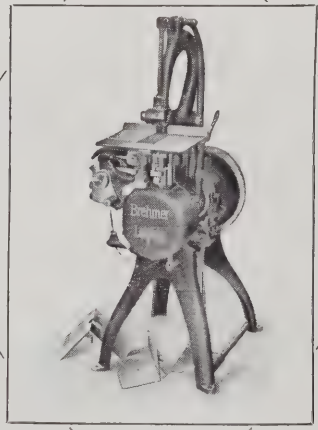

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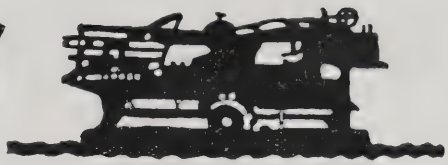

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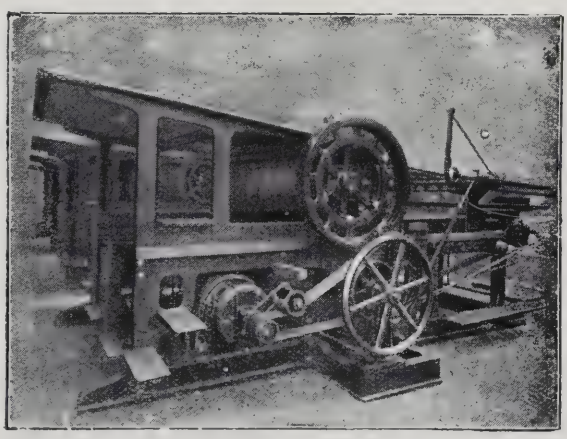

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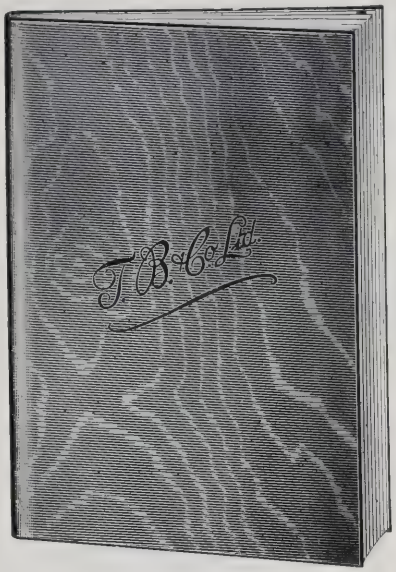

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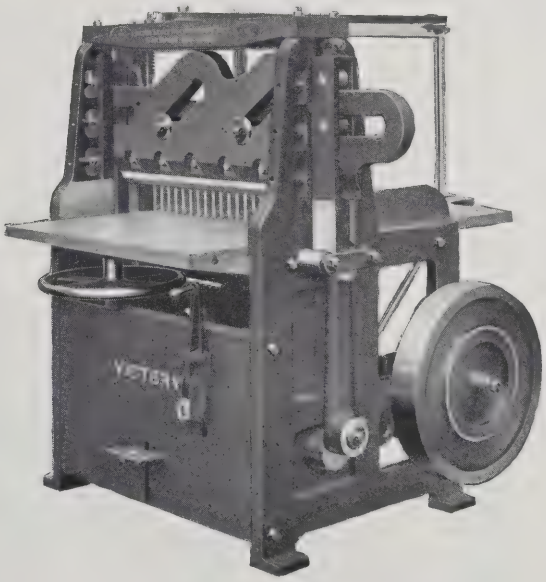

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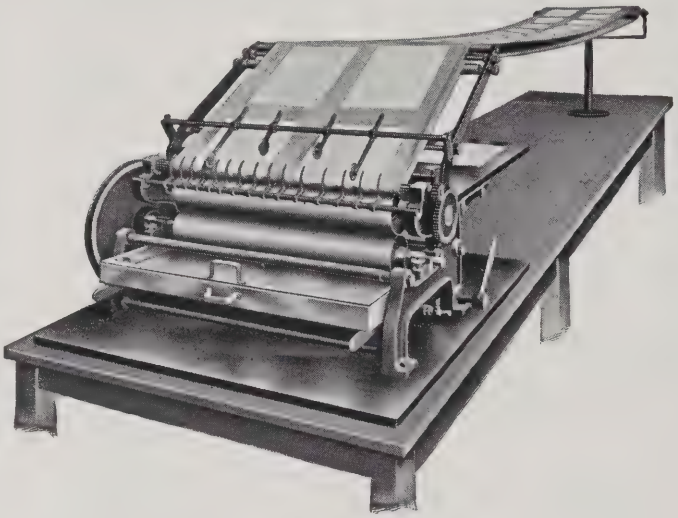

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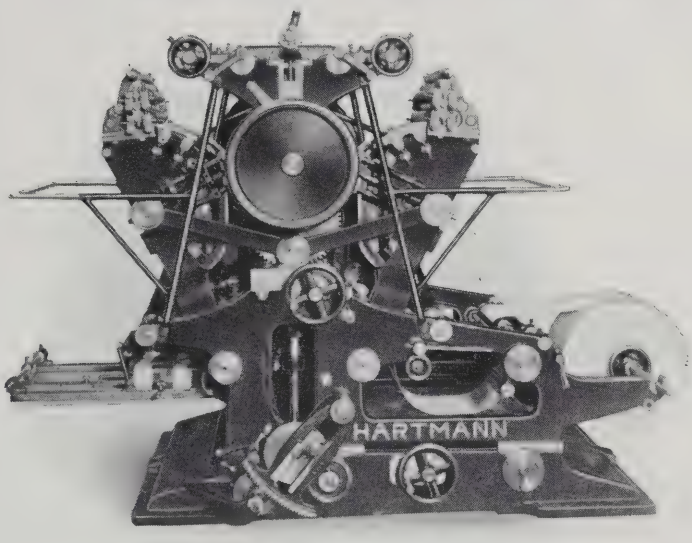

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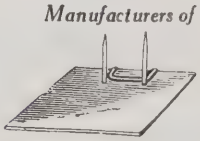

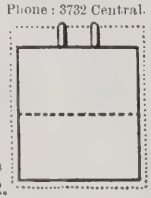

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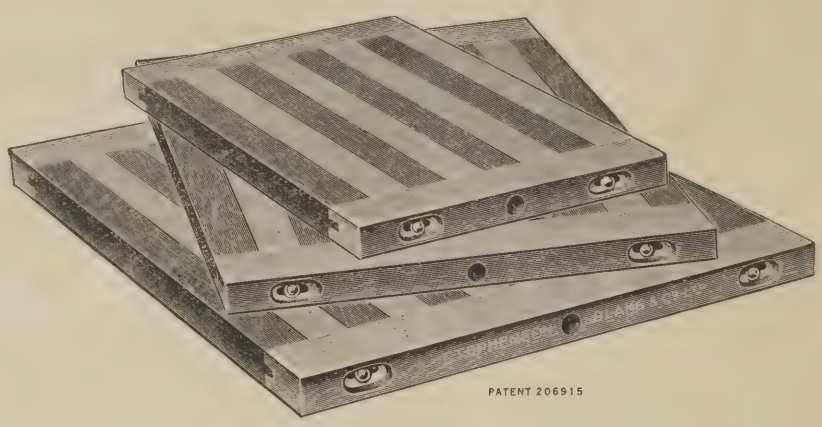

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